MUSEUM OF FINE ARTS.

SIXTEENTH CATALOGUE

(First Edition)

OF

WORKS OF ART.

EXHIBITED.

Part 1

Sculpture and Antiquities.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 School Street.
1881.

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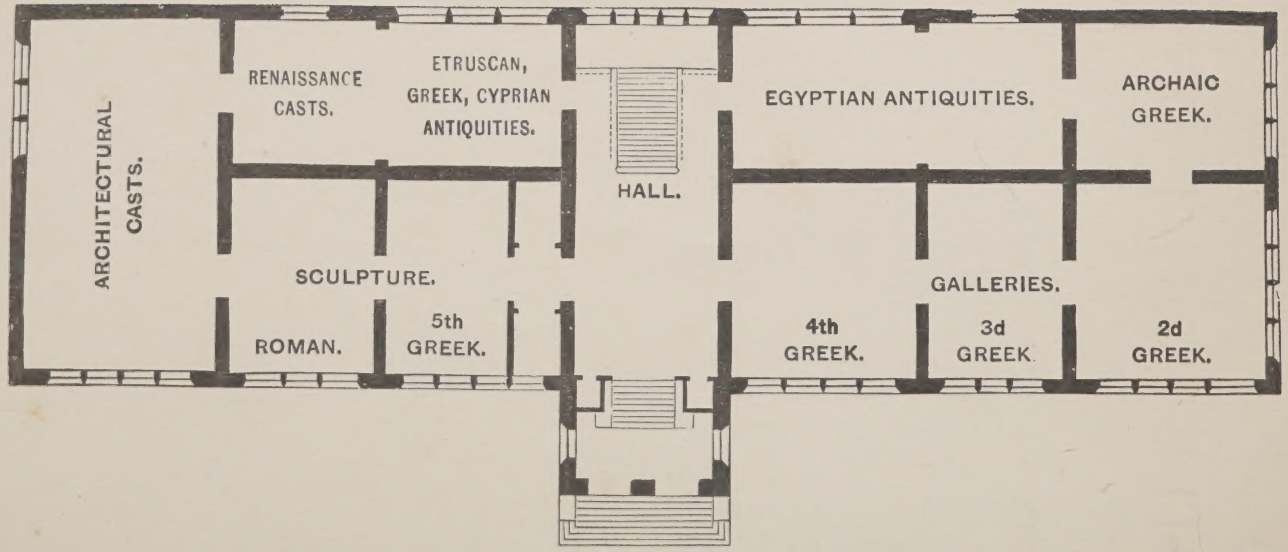
ARCHITECTURAL CASTS.
RENAISSANCE CASTS.
ETRUSCAN, GREEK, CYPRIAN ANTIQUITIES.
HALL.
EGYPTIAN ANTIQUITIES.
ARCHAIC GREEK.
SCULPTURE.
ROMAN.
5th GREEK.
GALLERIES.
4th GREEK.
3d GREEK.
2d GREEK.

FIRST FLOOR.

MUSEUM OF FINE ARTS.

SIXTEENTH CATALOGUE

[FIRST EDITION.]

OF THE

Collection of Ancient and Modern

WORKS OF ART

GIVEN OR LENT

TO THE TRUSTEES.

PART I.

SCULPTURE AND ANTIQUITIES.

BOSTON:
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MUSEUM OF FINE ARTS.

The Sculpture is arranged in chronological sequence, beginning at the Egyptian Room.

EGYPTIAN ROOM.

EGYPTIAN ANTIQUITIES—THE WAY COLLECTION.

THE Way collection of Egyptian antiquities was formed in Egypt by the late Mr. Robert Hay, of Linplum, East Lothian, Scotland, between the years 1828 and 1833. It was sold after his death, and was presented to the Museum in June, 1872, by Mr. C. Granville Way, of Boston.

The following quotation from a letter written about the collection by Mr. Samuel Birch, Curator of the Egyptian antiquities at the British Museum, is here inserted, as showing his high appreciation of it, and as offering a concise description of its contents.

Mr. Birch writes: "The Hay Collection comprises numerous specimens of each division of Egyptian antiquities, illustrative of the arts, manners, and civilization, and of the Pantheon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects, such as scarabæi, amulets, sepulchral figures, canopic

A fuller catalogue of this collection will be prepared. The present is intended only to point out the more interesting objects.

vases, stamped cones, and the usual specimens found in Egyptian collections. It is such a collection as the British Museum would gladly have purchased before it was provided with Egyptian antiquities of the smaller kind."

Several fine pieces of sculpture have recently been added, the gift of the Hon. John Amory Lowell, Miss Lowell, and the heirs of the late Francis C. Lowell. They were collected in 1835 by the late John Lowell, founder of the Lowell Institute. They date from the XVIII and XIX dynasties, between 1700 and 1300 B. C.; and it is to this period, probably, that the finest of the mummy cases and a large portion of the objects in this Museum belong.

It was the period of Egypt's greatest magnificence, though its art had sensibly fallen away from the truth and simplicity that had characterized it in the days of the pyramid builders (between 4000 and 3000 B. C.). None of the art of that day, excepting, possibly, one piece of stone cut in relief (Case S), is to be found in this collection.

After the conquest of Egypt by Alexander, B. C. 332, Egyptian was to a slight degree influenced by Greek and afterwards by Roman art; an instance is given in the painted mummy coverings of Case E. Later yet, Christian symbols began to appear, as may be seen upon some of the terra cotta lamps of Case V.

In the centre of the room are two cases containing MUMMIES. Other mummies, with their coffins, are ranged against the wall.

The immortality of the soul was a fundamental doctrine of the Egyptian religion. It is probable that, after a long period of probation, the soul was expected to return to the body, and hence originated the habit of embalming. This custom has obtained among other people, but has nowhere been held in such esteem, or carried out so perfectly, as with the Egyptians.

There were various methods of embalming, according to

the taste and wealth of the friends of the deceased. That it was done with skill is attested by the preservation of these bodies for over three thousand years. During the process the viscera were taken out, and after a careful preparation were either returned to the body or placed in four jar such as are displayed above the wall cases. After embalmment the body was wrapped in bandages of fine linen, which in some instances have measured over one thousand yards in length. The bodies in these cases have been unrolled, but specimens of the very careful method of bandaging can be seen on the mummies of animals in Case C. Among these bandages, and but rarely immediately against the body, were placed numbers of amulets and emblems, such as may be seen in Cases K and L; often they were of gold or silver. To get at these a mummy is generally unrolled and searched as soon as found. After bandaging, it was placed in a stiff form or cartonage, made of linen cloths, cemented and tightly pressed together and fitted to the body while yet moist. The cartonage was then gayly painted.

The body thus enveloped was placed in one or two coffins, specimens of which, in wood, can be seen against the walls. Sometimes these coffins are of stone — sarcophagi; fragments of the lid of one may be seen on the floor.

The faces on the cases and cartonage, when of women, are painted yellow; of men, red.

CASE A:—

No. 1 is a fine specimen. MUMMY OF ANCHPEFHIR, A LADY OF RANK, face gilt. On the second line beneath the hands is a double picture of the deceased pleading her cause before Osiris, who sits as judge, holding his emblems of dominion, the crook and whip. She is supported by Truth, wearing her ostrich feather. A large portion of the Egyptian Pantheon is displayed beneath. Near the feet, on the right, is Hathor in her sacred tree, pouring out to the deceased the water of life.

The inscriptions at the sides have been translated by Pro

fessor Paine. One of them reads: "O Sun! when thou goest forth, beautiful out of the East, beating down with thy rays upon the twin lands of Egypt, ah! give thou to this lady thy beams, making thine eyes to hover over her, and when thou guidest thy barge into the presence of Osiris give thou the waters of Anres to Anchpefhir."

The two wooden cases of this mummy are placed against the wall on the right; the outer lid is wanting.

CASE B:—

No. 4, another fine specimen. It is of a man, bearded. Its inner coffin, a fine piece of work, though injured, stands between Cases F and G. On the left on entering stands a mummy in its cartonage, in both of its cases. The lid of the outer case on the right, of the inner on the left. Through some accident the painting of the cartonage is obscured by melted bitumen.

CASE C:—

MUMMIED HEADS, SKULLS (one of these half filled with bitumen). A MUMMIED HAND, delicate, well preserved, with a ring on the fourth finger. MUMMIES OF ANIMALS; of the cat, dog, cynocephalus — ape, hawk, ibis, etc.

CASE D:—

FRAGMENT OF A MUMMY CASE with nine lines of very finely-executed hieroglyphics. The mummy is represented as laid on a funeral bier; above hovers the figure of a bird with human head, representing the soul returning to reanimate the body. Beneath are the four vases, such as are seen above the case, to hold the viscera.

Other fragments of coffins, cartonage, etc.

CASE E:—

Pieces of MUMMY CLOTH of various dates and quality, some inscribed with hieroglyphics; the painted ones of late date. A fine specimen of the ROBE OF JUSTIFICATION,

represented on the wooden tablet, No. 548. It is over sixteen feet in length by six feet nine inches wide, with a fringe. It was supposed to be worn in the trial after death, before Osiris.

A LONG MITTEN, with a blue border, a piece of fine linen fabric.

A BEAD NET-WORK containing a human face, a winged scarab, a winged deity, and the four genii, once placed on a mummy of the XVIII dynasty.

CASE F:—

FACES FROM MUMMY CASES; others are suspended on the wall near by. The expression of some is excellent. One in hard wood, with glass eyebrows and eyes inserted, gives the pale brown complexion of the modern Egyptian. This is of admirable execution, perhaps a portrait.

FIGURES OF HANDS from mummy cases; of BEARDS; two show the mode of plaiting in shape of the letter J.

FIGURES OF THE SOUL, a bird with human head.

Set of the GENII OF AMENTI, in wax. The human-headed was Amset, the carpenter; the monkey-headed, Hapi, the digger; the jackal-headed, Duamatef, the painter; and the hawk-headed, Kebhsenuf, the bleeder. These little figures were, perhaps, put inside the body.

Various PECTORAL TABLETS placed on the chest of a mummy.

Figures of MUMMIED HAWKS.

CASE G:—

A number of SEPULCHRAL CONES AND CYLINDERS OF BRICK with hieroglyphics. Some of these may have served as stamps for the seals put on doors of granaries, etc., as at the present day in Egypt. Others probably marked the spots where bodies were placed. While the richer were buried in rock-cut tombs, immense numbers of the poorer classes were placed in the débris at the foot of the hills, and here these cones are found in great profusion.

PAPYRI. Only fragments of Egyptian manuscripts can here be shown. They are portions of the Funeral Ritual, or Book of the Dead. A vignette on one shows a mummy drawn on the funeral sledge, with a woman weeping over it. A modern specimen of the papyrus reed simply sliced, without preparation, is also shown. Also several of the reeds grown in this city.

CASE H:—

FUNERAL TABLETS, placed in the tombs, generally inscribed with the name of the deceased and an enumeration of his gifts, with prayers to Osiris, etc. The suppliant usually stands before an altar on which is placed a lotus flower and other offerings. Behind the altar, one or more deities. Osiris, 541; Osiris and Isis, 548; Osiris, Isis, and four Genii of Amenti, 543 and 544. The suppliant often wears the white robes of justification, No. 548, a specimen of which can be seen in Case E.

550 is of better workmanship; here the offering is made by a priest wearing his robe of office, a leopard-skin. Half only is preserved.

CASES I and J:—

MUMMY FIGURES in stone, terra cotta, and porcelain. These are found in great numbers in the tombs, placed there, perhaps, on the day of the funeral by friends and relatives. They represent the deceased with legs and arms swathed, as when mummied after death. Generally an extract from the Book of the Dead is inscribed in front; often the name and occupation of the deceased. The dead carries in either hand a hoe and a pick, and over his shoulder a bag of seed (one figure is turned to show this). Part of the work of his time of probation in the after-life was to cultivate the fields. 706 is worthy of examination, — a mummy figure of the style of the XIX dynasty, the face lost. Beneath the crossed hands is a figure of a bird with human head. It is emblematical of the soul, either just leaving, or returning to reanimate the body.

CASE J:—

MUMMY FIGURES, in wood, answering the same purpose as the stone and porcelain. Often they are gayly painted. Some are placed on pedestals on which also the wife kneels before her husband, No. 411. Often in cavities in these pedestals, Nos. 414, 415, etc., were placed papyri. Nos. 381 to 387 were found in the tomb known by the name of Belzoni's, being that of Seti I (Oimenepthah), and bear his cartouch (1458 B. C.). Those with aprons carved in folds generally date from the XVIII or XIX dynasty. By one is placed a lock of hair found with it in the tomb.

ABOVE THE CASES:—

A NUMBER OF SEPULCHRAL VASES, intended to hold the viscera of the person in whose tomb they were placed. A complete set consists of four, the covers bearing the heads of the four Genii of Amenti (the Egyptian Paradise), human, of the ape, jackal, and hawk. They are inscribed with the name of the deceased and of the genius protecting the special organ embalmed within. A fine set in alabaster is placed over Case H. It dates from the time of Aphries, the Pharaoh Hophra of Jeremiah, 590 B. C. The covers are in this set all human-headed.

CASE K:—

DIVINITIES. — The figures of divinities are named in the case. Especially worthy of notice for beauty of execution, are the figures of Isis and Ma (Thmei), in lapis lazuli, and o Amun in porcelain.

AMULETS, EMBLEMS. — These are found in great numbers in the mummy coverings; most of them are in porcelain, others in cornelian, lapis lazuli, and other stones. The name and significance are given.

FIGURES OF ANIMALS. — Of the monkey, ram (one with four heads), cat, bull (some tied up for sacrifice), crocodile, hawk, pig, lion, dog, frog, rabbit, of fish, of the Phœnix, hedgehog, scorpion, and calf.

CASE L:—

SCARABÆI. — The common beetle, from the very curious method in which it lays its eggs, became with the Egyptians a favorite symbol. Taking a morsel of mud or dung, and depositing on it her eggs, the beetle then fashions it into a perfect sphere, and pushing backwards, rolls it to a hole, where she buries it, leaving the sun to hatch the eggs into life.

The Egyptians supposed that there was no female, that it was the male insect solely thus reproducing his kind. Hence, it became the symbol of Creative Power, — of the world holding the seeds of life, and of the sun.

Scarabs are found in the tombs and among the ruins in immense numbers. Besides the pure symbolic use, in which sense they were placed with expanded wings on the breasts of mummies, they were used often as ornaments to necklaces and in great numbers as signet rings, in which case they bore inscriptions of various sorts, often the name of the reigning king, more frequently that of a god, or some attribute of one. Those of larger size often recorded events of public or private interest. Some of these, in hard stone, are remarkable for their cutting.

Several scarabæi and other objects bearing the names of kings are grouped together, giving a series of dates. The oldest is inscribed with the name of Ra-tet-ka, of the III dynasty, between 3000 and 4000 B. C.

SIX SIGNET CYLINDERS of Stone. The seal was made by rolling them over wax. The translations appended are by Prof. T. O. Paine.

CASE M:—

Contains a number of BASKETS, worked of the coarse hal[illegible]sh grass and of palm, one of papyrus, a QUILTED BALL various SANDALS, boots of leather, etc.

CASE N:—

SCRIBES' PALETTES, with brushes. They usually have a long cavity for the reed, and two round ones, one for red and

ane for black pigments; both were in constant use, as the papyri show. In the Funeral Ritual, or Book of the Dead, the titles of chapters and directions for use were usually written in red. The custom still prevails in ecclesiastical books, and has given rise to the word *rubric.*

BOTTLES, for holding the stibium with which to paint the eyelid and brow.

WOODEN COMBS, BRONZE LADLES, DRAUGHTSMEN, SPINDLES, etc.

CASE O:—

STOOL, LEGS OF A CHAIR, ORNAMENTS OF FURNITURE, PILLOWS, supporting the back of the head, BRONZE MIRRORS.

CASE P:—

RINGS of great variety, fragments of NECKLACES and GEMS. One scarab of green jasper, of the date of Thothmes III (B. C. about 1591), is especially worthy of notice for the beauty of its cutting.

CASE Q:—

Various FIGURES of men and animals. Those in wood in various attitudes, dancing, standing, and squatting. In the men the flesh is painted red, in the women yellow. These are found in great numbers in one quarter of the tombs at Thebes. The group 430 and succeeding numbers were found on the little model of a boat. It represents the captain and sailors seated or squatted for a talk.

488. That of a GIRL is curious as giving the style of dressing the hair like the modern fashion of Nubia. The large ear-rings are also still seen there.

CASE R:—

Contains various specimens of GLASS, opaque and transparent; beads, head of an Asiatic, etc.; also an almost unique collection of Arab coins, in glass, of the 10th century.

CASE S:—

FRAGMENTS OF SCULPTURE. — On upper shelf, head of an Asiatic captive; a hand, life-size, in granite, holding the crux ansata, emblem of life; on middle shelf, a number of typical Egyptian faces and heads, and a fragment cut from the wall of a tomb, a figure holding an oar among papyrus reeds, probably part of a fowling scene. It is of the best style of Egyptian sculpture, and may date from the time of the pyramid builders.

CASE T:—

A DOLL, IVORY FIGURES, BRONZE MINIATURE BUCKETS, HOE, etc., and several small WEIGHTS.

CASE U:—

A fine specimen of the cutting of HIEROGLYPHICS from the wall of a tomb; a GREEK TABLET bearing the name of Athanasius, probably hung in some church; various bits of PAINTED SCULPTURE; in the centre of the middle shelf, mouth and nostrils red, on a yellow ground, are portions of a portrait of Seti I (1458 B. C.), cut from the wall of Belzoni's tomb; on lower shelf a number of stoppers of funeral jars.

CASE V:—

TERRA COTTA LAMPS. — All of late date, chiefly interesting as showing the succession of different faiths. In the Greek lamps Minerva and Cupid (1086) have driven out the Egyptian gods, to give place in turn to inscriptions to Christ (1090).

1085 is a curious instance of the adaptation of the old symbolism to the new faith. The Latin cross decorates the centre; on either side are Egyptian crosses, symbols of life

CASES W TO Z:—

VASES, BOTTLES, TAZZE, AND JARS of stone, terra cotta, and vitreous ware. The short, full ones are generally meant to hold stibium or kohl, with which the women were wont to paint the eyelid and brow. The grotesque faces on some are noticeable; in Case Z are several of Greek origin.

ABOVE THE CASES:--

Are various STAVES AND BOWS. — A long staff was usually carried by the Egyptians. The top was often in the conventional shape of the lotus flower; two such can be seen in Case O. Often they were ornamented with a short, projecting branch, and if nature had not supplied it, an artificial one was fastened on; instances of both kinds can be seen on the wall. They are of hard wood, carried the heavy end down, and are of length much greater than the canes of the present day. Often the owner's name is inscribed. Frequent mention of staves is made in the Bible, both literally and metaphorically, showing constant use of them. The bows are generally in good preservation; the largest is sixty-three inches in length, and about one and three eighths in diameter at largest part.

SCULPTURE:—

In the centre of the room the black granite figure of PASHT, lion-headed, bears the cartouch of Amenophis III (about 1500 B. C.). The heavy blocks of red granite are probably the fragments of a throne. On one is placed a colossal head of a king. On the block between the windows can be seen a king offering to Khem, and part of a procession of priests bearing an ark; on the other is the head of Amun, deeply cut, and at the base is placed the half figure of a king in the attitude of making an offering. The blocks are fine specimens of stone-cutting, dating, probably, from the XIX dynasty.

The fragments of a lid of a sarcophagus are admirably cut in green basalt.

On the walls are two capitals of columns in sandstone giving the lotus and papyrus forms; they are probably from Philœ.

CASTS:—

The colossal figure is that of AMENOPHIS III, KING OF EGYPT, about 1500 B. C. The original, of granite, is in the British Museum. The placid, benevolent expression is characteristic of Egyptian art. He was the Memnon of the Greeks.

On the walls are busts of

THOTHMES III, B. C. about 1600.

RAMESES II, B. C. 1407.

SETI II, B. C. 1300.

The great bas-relief represents SETI I (B. C. 1458) attacking the fortress of Kanana in Palestine. Cast by Dr. Lepsius from the northern wall of the Temple of Karnac. It was under the reign of his successor, Rameses II, that Moses was in Egypt.

BAS-RELIEF. NECTANEBO making an offering, B. C. 378.

The smaller casts are, —

AM-EN-EM-HA, a functionary of the XII dynasty, about 2500 to 2500 B. C.

AMENOPHIS IV, about 1480 B. C.

PSAMMETICHUS II, B. C. 595.

HEAD OF LION, of the date of Amenophis III.

THE ROSETTA STONE, inscribed in Hieroglyphic, Enchorial, and Greek characters, was the key to the interpretation of the language of the Egyptians. The original, cut in the reign of Ptolemy V, 205 B. C., is in the British Museum.

EIGHT SLABS, cast from paper "squeezes," taken from sculptures at Thebes. One represents the chair of Queen Hat-a-su, between 1600 and 1700 B. C.

The casts in this room, with the exception of the great bas-relief over the door, were presented by Chas. G. Loring.

FIRST GREEK ROOM.

ASSYRIAN RELIEFS.

THE differences noticeable in the treatment of Assyrian reliefs mark three distinct periods, the first of which extends from the latter part of the tenth century (B. C.) to the beginning of the eighth; the second from the beginning of the eighth to the middle of the seventh (B. C. 721–667); and the third from the middle of the same to about forty years before its close (B. C. 667–640). The first, to which the casts in the museum belong, are simply treated with plain backgrounds. In the second, landscape accessories, such as rivers, lakes, date-palms, etc., are freely introduced; swimming fish abound in the water-courses, and rustic scenes of all kinds are represented. These were executed during the reigns of Sargon, Sennacherib, and Esarhaddon. The third class of reliefs, sculptured while Sardanapalus II. (Asshur-ben-i-pal) sat on the throne of Assyria, is easily distinguishable from the other two by its extreme minuteness of detail, more sober treatment of landscape in backgrounds, and less conventionality of vegetable forms. An examination of the first and second series of the plates in Sir Henry Layard's Monuments of Nineveh (Atlas folio, 1853), will enable the student to appreciate the treatment of relief peculiar to each of the three periods referred to.

A. Bas-relief (Plate 7 [A], first series, Layard), WINGED FIGURES KNEELING BEFORE THE SACRED TREE, the special emblem attached to the worship of Asshur, the Assyrian Jupiter. As an emblem it recalls the Tree of Life in Genesis, the Sacred Tree of the Hindoos, and the Zoroastrian

Homa. This tree was the cedar, called the Tree of Paradise, whose pyramidal top represented a flame. In the Assyrian sculptures the arrangement of the flower petals resembles the Greek honeysuckle ornament.

B. Bas-relief from Nimroud, representing the INTERIOR OF A CASTLE, ground plan, and a pavilion or tent, under which some horses are drinking, and a groom is represented as in the act of currying a horse, whose natural action under the operation is faithfully rendered. "This bas-relief," says Mr. Layard (see Plate 30 and page 3, first series, of Description of the Plates in the Monuments of Nineveh), "probably represents the return home after battle." The general plan of the castle is divided into four compartments, in each of which is a group of figures, either engaged in domestic occupations or in making preparations for a religious ceremony or sacrifice. At the door of the tent stands a eunuch receiving four prisoners led by an Assyrian warrior. No explanation is given in the text of the lion-headed figures and their keeper in the upper right-hand corner of the relief.

C. RETURN OF A KING FROM A LION HUNT, not engraved in Layard's Monuments. The king, with attendants and horses, stands offering a libation over four dead lions lying at his feet. Another victim of the chase is brought in by some of the royal followers.

D. FIVE HORSES AND THREE RIDERS, one leading. From a slab in the British Museum, which represents a lion hunt. Found by Mr. Layard at Kouyunjik.

E. WOUNDED LIONESS, bas-relief in the British Museum of a lion hunt, from Kouyunjik, Nineveh; date, about 700 B. C., reign of Sardanapalus III. This is a typical example of the Assyrian sculptor's wonderful ability to represent wild animals. Struck by an arrow in the spinal column, the dying lioness howls with rage and pain as she drags her paralyzed hind legs along the ground.

F. Bas-relief (Plate 56, second series, Layard), SCULPTURED PAVEMENT FROM KOUYUNJIK, in alabaster, between the winged bulls at entrance c of Chamber XXIV. Many of the entrances at Kouyunjik had similar slabs.

G. STONE, WITH THE FIGURE OF A KING IN RELIEF and record of the sale of a field in the reign of Merodach Adan Akhi, king of Babylon, about 1150 B. C.

H. FIVE ASSYRIAN LION WEIGHTS, from the British Museum. At p. 601, Vol. III. of Layard's *Nineveh*, the author says, "It is also highly probable that the curious series of bronze lions discovered at Nimroud during my first researches were used for a like purpose, as weights. The heads show that wonderful power of representing animal rage and suffering in which the Assyrians were unsurpassed. Their human figures are conventional, stiff, and unnatural, but their animals are living.

No. 1. BAS-RELIEF of Parian marble from the Villa Albani (Cat. No. 980), considered by Winckelmann to be the most ancient bas-relief at Rome. Its archaic style marks it a belonging to the first period of Greek sculpture, which dates from about 576 B. C. (Ol. 50). The stiff pose of the figures, the straight and parallel folds of the draperies, and the arrangement of the hair, are characteristic signs of works of its class.* *Restorations.* The nose and lips and a part of the right hand and left arm of the seated figure, as also the face; the left hand and a part of the wreath in the hand of the foremost of the three standing figures. The subject is variously interpreted by archæologists, as follows: —

Firstly, as LEUCOTHEA, the infant Dionysus (Bacchus), and attendants. The name Leucothea, or the white shining, was given to Ino, daughter of Cadmus and wife of Athamas, after her death and apotheosis. By order of Zeus (Jupiter), Hermes (Mercury) brought the infant Dionysus, son of Jupiter and Semele, to Ino and Athamas, and directed them to bring him up as a girl, so that he might not be recognized by the jealous Hera (Juno).

Secondly, as one of the goddesses, guardians of children, called "κουροτρόφοι" from κοῦρος, a youth, and τρέφω, to nourish. Such were Gaea, the personification of the earth; and Demeter (Ceres), a name supposed to be the same as "γῆ μήτηρ," *i. e.*, mother earth, or as synonymous with Dea, derived from "δηαί," a Cretan word for barley, thus signifying the giver of barley or of food generally.

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* Both Overbeck, Geschichte der Gr. Plastik, Vol. I, p. 147, and Lübke, p. 105, consider this relief to be pseudo-archaic; that is, made in imitation of the archaic style at a later period. They insist upon the arrangement of the two small figures in perspective as a ground for doubt as to its genuine archaism.

Thirdly, as a Greek stèle, or grave-slab. According to this interpretation the seated figure is the dead mother, the babe in her arms and the two figures farthest from the spectator are her three children, and the standing figure in the foreground is an attendant.

No. 2. GODDESS STEPPING INTO A CHARIOT, an archaic bas-relief at Athens of the Attic school of sculpture. Although finer in treatment and more graceful in action, the style of this relief is not unlike that of the reliefs upon the Harpy Tomb (see No. 6). This points to a connection between Lycian and Attic art, and suggests an approximate date for this relief, namely, the middle of the sixth century B. C. Whether the goddess be Athena, or Diana, or a wingless Victory, it is impossible to say, but the latter is often represented in Greek art as guiding a pair of horses.

No. 3. HERCULES SECURING THE MÆNALIAN STAG, an archaic bas-relief of the Attic school in the British Museum, Townley Gallery The pursuit of a swift stag, which had golden horns and brazen feet, was the third labor undertaken by Hercules at the command of Eurystheus, king of Argos and Mycenæ. Judging from its shape, this relief belonged to the base of an altar or a candelabrum. Whether it be an original work is doubtful, but its style is that of the end of the sixth or beginning of the fifth century B. C.

No. 4. THREE-SIDED BASE OF A CONSECRATED TRIPOD of Pentelic marble, in the Augusteum at Dresden, from the Chigi collection at Rome. The bas-relief upon its first side represents the struggle between Apollo and Hercules for the possession of the tripod which the latter had carried off from the Temple at Delphi. The ball-shaped stone (Omphalos), between the combatants, signifies that Delphi is the navel or middle point of the earth.

On its second side a temple ceremony is represented. The figure to the left of the central pillar is that of a priest in long robes, holding a sceptre in his hand like Chryses, the priest of Apollo, when he came to the camp of the Greeks in search of his daughter Briseis. (*Iliad*, 1–15.) That to the left is a young priestess, wearing a light garment (chiton). The

three last fingers of her right hand are raised, and the index rests upon the thumb ("priore digito in erectum pollicem residente").

On its third side we see the tripod, which having been recovered by Apollo, brought back to the temple and put in its accustomed place, is decorated with the sacred fillets (tæniæ) by a priestess. A bearded and laurel-crowned priest on the right holds in his hand a branch ending in a bunch of laurel-leaves, with which it is a part of his duty to sweep the temple. (*Eurip. Ion.*, 113–120.)

The base is richly ornamented with arabesques and palmettos about the cornice, with winged sphinxes at the corners, and bacchic figures, satyrs, etc., about the lower part, indicating that the tripod which stood upon it was consecrated to Dionysus (Bacchus). Friedrich (*Bausteine*, p. 91) supposes that it was one of those given as prizes to successful competitors in the public games, and gives the following interpretation of the reliefs. The struggle (first side) between Apollo and Hercules is an image of the running match at which the tripod was offered as a prize; the reliefs on the other side represent its consecration, and that of the torch which the victor carried in his hand.

On account of the free drawing of the ornaments the reliefs are supposed to be pseudo-archaic, *i. e.*, in imitation of the archaic style.

No. 5. HEAD OF APOLLO, from the British Museum. This fragment belongs to that period of Greek sculpture when the human figure was first treated, not as a means, but as an end. Like the Apollo of Thera in the Patissia Museum at Athens and the Apollo of Tenea in the Glyptothek at Munich, it represents to us the Cretan school of Dipœnus and Skyllis, which flourished in the sixth century B. C., Ol. 50 (B. C. 576), up to Ol. 58 (B. C. 544).

No. 6. THE HARPY TOMB reliefs, from the British Museum, form the frieze of a tomb discovered upon the Acropolis of Xanthus, the chief city of Lycia in Asia Minor by Sir Charles Fellows, A. D. 1838. In his travels in Asia Minor (p. 438), Sir Charles describes it as a square shaft in one block, seventeen feet high, weighing eighty tons, having a grave chamber

hollowed out in the top, covered with a cap-stone. Emil Braun and Panofka consider the principal figures to be Ceres and Proserpine, the Fates and the Graces, Juno and Jupiter, and the Harpies carrying off the daughters of Pandareos. The reigning idea, according to Curtius, is the mysterious bond between life and death. The seated goddess with the pomegranate and the cow suckling her calf, typify life; the three virgins advancing towards the goddess, represent life in its three periods; while the other goddess, holding a patera or cup in which to receive the obolus given by those who cross the Styx, is Death, therefore seated at the door of the tomb. The Harpies, bearing young infants in their arms, are funeral nurses, typical of resurrection. The three men with sceptres, who receive offerings of a cock, a dove, and a helmet from a child, a young man, and a warrior, represent the Lycian Apollo, a triune god, analogous to Jupiter Triopus, *i. e.*, the "Three-eyed." In style the reliefs of the Harpy Tomb resemble the goddess mounting a chariot (No. 2), and the seated goddesses recall the Leucothea (No. 1); we may, therefore, suppose them also to have been sculptured about the middle of the sixth century B. C., fifty years before Xanthus was taken by Harpagus, the Persian general of Cyrus, A. D. 500. Whether they represent a local school formed under Asiatic influences, or are works of the Cretan school of Dipœnus and Skyllis, as the similarities of style between these reliefs and these Attic works just mentioned would justify us in supposing, is unknown.

Nos. 7 and 8. TEN FIGURES from the western and five from the eastern pediment of THE TEMPLE OF ATHENA AT ÆGINA. They were discovered by English and German excavators in 1811, and bought by the Crown Prince of Bavaria, for 160,000 francs, in the following year. In 1813 they were taken to Rome, where they were restored by Thorwaldsen (1816, 1817), before being sent to the Glyptothek at Munich. The temple to which they belong was built soon after the victory at Salamis (B. C. 479), out of the Æginetan share of the Persian spoils, and dedicated to Athena and to Æacus, the national hero of Ægina. The

statues of the western gable are supposed to be the work of Callon of Ægina, and those of the eastern, of his pupil Onatas. The latter represents an episode of the first expedition against Troy, namely, the battle between Hercules and Laomedon, and the death of Oïcles. Athena stands as umpire between the Greeks and Trojans, as she does in the western gable. Beginning at the right of the spectator the figures are, 1. Oïcles lying on his back; 2. Hercules firing a bow; 3. An unknown youth leaning forward to assist a fallen warrior (not represented); 4. Telamon, son of Æacus, who accompanied Hercules; and lastly, 5. A wounded warrior. The statues of the western gable represent an episode of the second expedition against Troy, namely, the fight between the Greeks, on the right of Athena, and of the Trojans, on her left, about the body of Achilles. The ten figures, beginning at the spectator's right hand, are, 1. A wounded Trojan; 2. Hector throwing a lance; 3. Paris kneeling, with a Phrygian cap on his head; 4. Æneas fighting; 5. Athena; 6. Achilles wounded, lying at her feet; 7. Ajax standing; 8. Teucer kneeling; 9. Ajax, the son of Oïleus; and 10. A wounded Greek. The statues in both pediments were painted in bright colors, and the helmets and other accessories, bows, etc., were of metal. It will be observed that Athena is more conventionally treated than the other figures. She is, in fact, here placed as a sort of symbol of divine impartiality; and, although her feet are turned towards the Trojans, this is merely to give room for the prostrate figure of Achilles, and not from any wish to express a leaning to the Trojan side, of which it would be impossible to suspect the protectress of Athens. In appearance she resembles those early and greatly venerated wooden images of the gods (ξόανα), which were painted, washed, and clothed in real draperies. The faces of the combatants are also conventional, though in a less degree. Like all early Greek figures, they are without expression, and the lips are drawn up into a fixed smile to produce an appearance of life. In the bodies nature is imitated with a never-surpassed closeness and accuracy. Truth to the aspect of the human form

in all its details at a given moment has never elsewhere been pushed so far. The effect is that of a *tableau vivant*. The combatants seem to have been suddenly turned to stone by the wand of an enchanter.

The intense realism of these wonderful statues explains to us the possibility of the ideal school of Phidias, which flourished half a century later; for the true ideal style is based upon a profound study of nature, and its essence is selection of the highest types, only possible to those who have a knowledge of all.

No. 9. The so-called **SOLDIER OF MARATHON**, a gravestone found at Velanidezza, in Eastern Attica, now in the Theseum at Athens. An inscription on its base tells us that it marked the last resting-place of Aristion, of Athens; and another, directly below the feet of the figure, that it was made by a sculptor named Aristocles. Overbeck (*Geschichte*, etc. p. 97) gives the end of the fiftieth Olympiad (576 B. C.) as the probable date of this relief, which, if correct, does away with the popular idea that Aristion died at Marathon, as that famous battle was fought B. C. 490. Pervanoglu, who dates it as late as the eightieth Olympiad (456 B. C.), mentions it in his essay on "The Gravestones of the Old Greeks" (*Die Grabsteine*, pp. 19 and 20), as the oldest example of such gravestones known. "In the simplest way, and therefore most in accordance with the feeling of the early Greeks, it represents the deceased as he appeared in life to his relatives and friends." It is evidently a portrait, and its effect must have been most lifelike when the colors upon the marble were fresh. They are still sufficiently visible to show that the ground and probably the accessories were painted red, the corselet blue, and the face, arms, and hands flesh-color. The helmet was of metal.

No. 10. Another **GRAVE-SLAB**, found at Orchomenos, in Bœotia, like the preceding in the Theseum at Athens. It is the work of Anxenor, of Naxos, who lived in the first half of the fifth century B. C.

No. 11. Archaic APOLLO from the island of THERA (Santorin), brought to Athens in 1803, and now in the Theseum. It probably dates from the seventh century B. C., when statues of stone were first made in Greece. The high-placed ears, the pendent arms, and the small waist as compared with the breadth of the shoulders, are all signs of an Egyptian influence which can hardly have been brought to bear upon Hellas until the Greeks had established a trade centre at Naucratis in Egypt, in the reign of Psammetichus.

No. 12. APOLLO, found in Bœotia at the Village of Scripa. It has the same general character as the Apollo of Thera, and is probably of the same date.

Nos. 13, 14, and 15. THREE TERRA-COTTA RELIEFS, found in the island of Melos, and now in the British Museum, representing the myth of Perseus and Medusa. Their archaic style marks them as belonging to the sixth century B. C.

No. 16. Upper part of an archaic male bearded statue, of extremely rude workmanship, from Sparta, which, from the arrangement of the hair, may have been intended for an Apollo.

No. 17. TWO RELIEFS from the architrave of a Doric temple at Assos, in Asia Minor, which were discovered in 1838, and brought to France by Raoul Rochette. These, with other fragments, are now in the Louvre. Assos, an Æolian colony in the Gulf of Adramyttium, identified with the modern Beahrahm, is in the Troad. Beulé speaks of the temple as the only one in Asia Minor which is as old as the days of Peisistratus, viz., the sixth century B. C., and from the identity of the proportions of its columns (four and a half diameters) with those of the Doric temples at Corinth and Syracuse, there is no doubt that it is at least as old as they. The subjects are identical with those represented on old Asiatic monuments of the most archaic style, such as the lion devouring the hind, bulls fighting, etc., which symbolize the conflict between good and evil, the dualism of Ahriman and Ormuzd. In the banquet, a part of which is represented in the casts at the Museum, it should also be observed, in support

of their Oriental origin, that the guests recline at table in the Asiatic fashion. This posture was unknown to the Greeks of Homer's time, who sat at table. The Romans took their fashion of reclining from the Etruscans, who probably derived it from Asia. The extreme roughness of work noticeable in these ancient reliefs is partly due to the coarse quality of the stone upon which they were carved. Instead of being sculptured upon the frieze, as is usual in great temples, they are cut upon the architrave.

No. 18. PENELOPE. Vatican. M. P. Cl. Cat. 201.

Restorations: The bit of drapery over the head, the nose, right hand, leg from knee down, and left foot, as well as the rock on which the figure is seated. The original support was a footstool, under which stood the work-basket of the disconsolate wife of Ulysses.

Thirsch, Ampére, Friedrichs, and other authorities recognize this figure as a genuine archaic work. It belongs to the Attic school, and has been attributed to Calamis, who flourished in the first half of the fifth century B. C.

No. 19. THE LIONS OVER THE CITY GATE OF MYCENÆ, through which the Spartan contingent marched to join the army under Leonidas, and fight against the Persians at Thermopylæ. The wonderful discoveries lately made by Dr. Schliemann in the Acropolis at Mycenæ have given an additional interest to this prehistoric piece of sculpture, which is the most ancient work of its kind in Greece, and the one example of plastic activity in the mythical era. The gate is surmounted by a triangular stone set into the Cyclopean walls, upon which the lions are sculptured in alto-relief. They stand almost erect, with their fore paws resting upon a sub-base somewhat like an altar, and their hind paws upon the architrave. Between them, upon the altar, is a short column whose shaft diminishes downwards. Above the Doric abacus are four circles in relief under a second abacus, which was probably capped by an elongated cone or obelisk, symbol of Apollo Agyieus, tutelary god of streets and public places, or of Thyræus (the Greek Janus) protector of gates and highroads. The lions' heads, which were broken off by the Argeians

when they destroyed Mycenæ, B. C. 468, must have looked outwards. They were the guardians and defenders of the city, and, like the lions at the Piræus, turned their grim faces upon all who approached it. Although the above explanation, which connects the lions with Apollo Agyieus, is probably correct, it may be well to mention that some antiquaries consider them to belong to the solar worship of the Persians. The lion in Persian sculptures symbolizes the sun. If the column be a fire-altar, often represented upon Sassanide coins, then the four disks may be taken for the ends of fagots laid transversely upon it.

Nos. 20 and 21. TWO METOPES IN TUFA STONE, found in the ruins of a Doric temple at SELINUS, on the southwest coast of Sicily, and now with others in the Museum at Palermo. The temple was finished about 600 B. C., but the metopes belong to three different periods. Those at the Museum, which represent Perseus and Medusa, Hercules and the Cyclopes, were sculptured about 576 B. C. (Ol. 50). They belong to the infancy of sculpture, and are the *ne plus ultra* of clumsy treatment of form and composition. In the first, Athena stands by Perseus, who has cut off the head of Medusa. In her arms she holds Pegasus, who has sprung into life from her blood-drops.

In the second, Hercules carries his victims, heads downwards, across his shoulders, as an itinerant vender carries his wares.

No. 22. APOLLO NOMIOS, the god of flocks and herds. An archaic statue, date about the middle of the sixth century B. C., found on the Acropolis near the Erechtheum. Those who know the early Christian statuettes of the Pastor Bonus in the Lateran Museum, and the paintings of the same figure upon the walls of the Catacombs, will recognize the prototype of "the good shepherd that careth for his sheep," in this ancient Greek figure of the herdsman carrying a young calf upon his shoulders.

No. 23. THE DRESDEN PALLAS. Fragment of a pseudo-archaic (?) statue of Athena Polias (guardian of the city of Athens), made in imitation of the wooden statue of the god-

dess preserved in the Erectheum, which was every year (at the Panathenaic festival) clothed by the virgins, daughters of noble Athenian families, in an embroidered peplus, a crocus-colored garment embroidered with representations of the battle between the gods and the giants, such as are here sculptured upon the border of the drapery. The goddess held a spear in her left hand and a shield in her right, like the Athena of the Ægina pediment. She is clothed in the chiton (the long Ionic under-garment), over which she wears the peplus.

No. 24. SEATED STATUE OF ATHENA (Minerva), from the Acropolis at Athens. A work of the old Attic school. Its date is about B. C. 550; and in all probability it is the figure mentioned by Pausanias (1.26.5), which was dedicated at Athens by Callias, the son of Phainippos, in the fifty-fourth Olympiad, as recorded in a now lost inscription. Endoios, of Athens, the reputed scholar of the mythic Dædalus, is said to have sculptured this venerable image.

No. 25. Archaic bas-relief of HERMES (Mercury) with a peaked beard (SPHENOPOGON). Date about the middle of the sixth century B. C.

The original is in the so-called Court of the Invalids on the Acropolis.

No. 26. COLOSSAL HEAD OF MEDUSA, from the museum at Argos. The oldest type of Medusa in Greek art is that seen in the bas-relief of Perseus cutting off the head of the Gorgon, from a temple at Selinus (No. 20); the latest, the ideal type, in which Medusa appears as an impersonation, of the starlit night, in the Rondanini Medusa (No. 165, fourth Greek room). The first is hideous and revolting, the last beautiful though terrible. Between the two comes this head from Argos; a moon-like face with little or no expression, flanked by two heavy snakes growing from the hair. Its resemblance to the moon recalls the old tradition which connects the three Gorgons — Stheno the powerful, Euryale the wide-wandering, and Medusa the ruling — with the moon, as the witch-like face of night, and as being noxious powers whose abode is in black darkness beyond the earth-encircling sea.

No. 27. Relief representing a COUNCIL OF GREEK CHIEFS before Troy. Smaller, but otherwise identical with a relief at the Louvre found in the island of Samothrace, which formed the arm of a marble seat. On that, as on this, the name of each person represented is given as follows: Agamemnon, seated and apparently taking part in the deliberations; Talthybios, his herald, standing behind the king, with a staff in his hand; and Epeios, an attendant, who is said to have made the famous horse by which Troy was taken. The Egyptian arrangement of the hair denotes a very early epoch, probably the seventh century B. C.

No. 28. Bas-relief from Sparta, of uncertain subject. The woman in long drapery is supposed to represent HELEN and the two male figures, with lances on either side, the DIOSKOUROI (Castor and Pollux). The relief is extremely flat and much injured.

No. 29. Small relief from Sparta, representing a man standing by a horse, much obliterated.

No. 30. Bas-relief from Sparta, representing ORPHEUS in a grotto, charming the beasts and birds with the sound of his lyre. Directly opposite to and facing him is a seated male figure holding a scroll in his hand, perhaps a poet. The work appears not to be really archaic, but rather a clumsily sculptured relief of later times.

No. 31–36. SIX RELIEFS FROM SPARTA and the neighboring village of Crisafa. These reliefs have been placed under those of the Harpy Tomb (No. 6), from Xanthus in Lycia, which they strongly resemble. This resemblance between Lycian and old Attic works, such, for example, as that between the Harpy Tomb reliefs and the Aristion stêle (No. 9), has been frequently remarked, and if we take into account that Lycia was nearly related to Greece, both by language and religion, appears less strange than we might at first be inclined to suppose it. In these strange seated figures, we see gods and goddesses in pairs, one of whom in each group holds a kantharos over the head of a pair of worshippers of diminutive proportions, who offer them a cock and a lotos flower. The head of a serpent appears over the top of the throne chair in

which they are seated, and its body hangs down against the high back of the throne chair, ending in a coil under the seat. The stiff, angular forms of the divinities are draped in close-fitting garments, whose folds are marked by parallel furrows cut in the stone. Their faces are of the Græco-Oriental type, and, as in such early Greek statues as the Apollos of Thera and Tenea, a certain animated expression is given to them by drawing up the corners of the mouth into the well-known archaic smile, a last example of which is to be seen in the figures from the pediments of the temple at Ægina (Nos. 7 and 8).

The date of these curious reliefs is a matter of conjecture, but it is evident that they belong to the infancy of art in Greece; though if they be works of a native Spartan school, they may be later than the seventh century B. C., to which otherwise it would be natural to assign them.

Of the casts in this room, Nos. 1 to 10, 19 and 23 were purchased from the Sumner bequest.

SECOND GREEK OR OLYMPIAN ROOM.

Nos. 50 to 74. CASTS FROM MARBLES FOUND AT OLYMPIA

EXCAVATIONS on the site of the Temple of Jupiter at Olympia were undertaken in 1875–6 by the German government, and have since been prosecuted with but little interruption.

The Temple stood upon the southern slopes of Mount Olympus, near the junction of the rivers Alpheus and Cladeus, in the middle of a small piece of level ground covered with fine trees. It was enclosed by a wall, the space within which was called the Altis. The Temenos, that is, the entire breadth of ground originally consecrated to Zeus (Jupiter), by Hercules, who there celebrated sacred games in his honor, included the Altis. From the year 776 B. C. the famous Olympic games, during whose continuance a solemn truce, appointed by King Iphitus in the ninth century B. C. was observed by the participants, took place every fourth year; and this term, called an Olympiad, became the basis of a chronological system common to all the Greeks.

In process of time the ἀγαλματα, or sacred offerings at the shrine, made the Temple a veritable museum of art. Every Grecian city spent a tithe of its war spoils upon the statue of some god or hero, or in inscribing some record of victory upon a marble tablet, or in erecting the statue of some victorious athlete, who, having gained a crown of wild olive in the foot or chariot race or the wrestling match, was proudly claimed as its son. Such statues of athletes, the first of which was that of Corœbus, an Eleian, who gained a victory in the stadium at the Olympic games in the first Olympiad (B. C. 776), amounted in Pliny's day to the number of 3,000.

Begun in 572 B. C. by the Eleians, after they had taken the city of Pisa, the Temple was completed in one hundred and

thirty-four years. Its first architect was Libon of Elis; and Byzes of Naxos covered its roof with tiles of marble. It was of the Doric order, with thirteen columns on each side, and six at each end. Contrary to the usual custom, the sculptured metopes, which represented the labors of Hercules, instead of being placed between the triglyphs of the exterior frieze, were set above the doors inside the peristyle. Of these metopes, twelve in number, the one lately found (No. 59) contains three figures, namely, that of Hercules with his hands raised above his head to support the heavens, whose weight is relieved by a cushion placed between his shoulders; that of Atlas, with the golden apples of the Hesperides in his hand, which he has plucked for Hercules, who meanwhile bears his burden; and that of one of the Hesperides, the singing daughters of the Night, who were appointed guardians of those golden apples which Gæa (Earth) had given to Hera (Juno) at her marriage with Zeus (Jupiter). Draped in a Dorian peplos, whose heavy folds fall in straight and simple lines to her feet, she aids Hercules with her left hand in his assumed task. Treated in a severe, simple, and, with the exception of the figure of Hercules, in a very archaic style, this metope is rigid and stiff in its lines, and somewhat meagre in composition.

We read in Pausanias (Book V. ch. x) that the sculptures in the pediment of the front of the Temple (the Pronaos) were by Pæonius of Mende in Thrace, and by his accurate description are able to identify the figures as the work of this sculptor, who has been hitherto known only by name. The subject represented by Pæonius was the preparation for the chariot-race between Pelops and Œnomaus, king of Pisa, which resulted in the victory of Pelops, his marriage to Hippodamia, and the death of her father, Œnomaus, who slew himself in a fit of despair, and thus fulfilled the oracle which had declared that he would die on the day when his daughter became a bride. The centre of the pediment was occupied by the figure of Jupiter (No. 50), having on his right Sterope, then Myrtilus, the charioteer of Œnomaus (No. 53), then two unknown persons, and finally the recumbent river god

Cladeus (No. 57). To the left of Jupiter were Pelops and Hippodamia, Spherus, the charioteer of Pelops, with horses and runners, and the recumbent figure of the river god Alpheus. Among the fragments discovered, those most easily recognized are the two river gods, one of which, the Alpheus (No. 56), is in comparative repose, while the other, the Cladeus (No. 57), half raising his body, turns with a sudden movement to the right, showing all the muscles of the chest and abdomen in action. The headless figure of a young man with one knee raised and the other bent under him, as he rests the weight of his body upon his right arm, is supposed to be that of one of the two servants who were placed in the pediment between the Alpheus and the chariot of Pelops. Another male figure (No. 53), in a kneeling attitude, may be Myrtilus, the charioteer of Œnomaus, who, bribed by Pelops, allowed him to win the race. Of the two torsos, one — that of a young man with the chlamys or cloak on his right shoulder, who raises his left arm, and rests his right on his hip — is conjectured to be Pelops (No. 52); the other may be either Œnomaus or Jupiter (No. 50).

Finally, we come to the upper part of the sitting figure of an old man (No. 54), the only one of all the fragments with a head, and especially interesting on this account, though not yet identified with any of the persons represented in the pediment. This head, the torso of the Cladeus, and the masterly male torso of Œnomaus or Jupiter, together with the Victory (No. 72, opposite), give us the best idea of the sculptor's style. In the first, nature in repose is simply and severely rendered; in the second, nature in action is represented vigorously but without exaggeration; in the third, we have one of those noble abstracts of the human form which recalls the tranquil majesty of the Elgin Marbles; and in the fourth, a grace of outline and harmonious flow of drapery which, even in the sadly mutilated condition of the figure, shine out with unextinguished light. Large wings, springing from the shoulders, gave strength and support to the body which, soaring upwards, or, as some say, descending, still touched with its feet the top of a three-cornered pillar (by Pausanias called *κιών*).

The upper block of this pillar pedestal, which has lately been found, shows that the broad side with its inscription was turned to the front, while in the rear the folds of the drapery fell on both sides of the projecting point. The inscription, No. 73, states that the Victory was consecrated to Jupiter Olympius by the Messenians and the citizens of Naupactus, as a tithe of the booty taken from their enemies. As the war which it commemorated took place in 429 or 425 B. C., the approximate date of the figure is fixed at a few years after Phidias had placed his great chryselephantine statue of Jupiter in the Temple, B. C. 433.

The name of Pæonius, of Mende, as the maker of the statue, is given in the inscription, as stated by Pausanias. The Victory stood before the façade of the Temple, and being destined to be seen from all sides, was much more carefully finished than the figures of the pediment. These latter, it must be remembered, were meant to be seen at a height of about thirty feet above the spectator. Seen near to the eye, they seem rudely executed.

The following list of the casts, as numbered, will enable the visitor to recognize those mentioned in the above description:—

50. Male Torso (Jupiter or Œnomaus).
51. Female Torso.
52. Male Figure Standing (perhaps Pelops).
53. Charioteer Kneeling (supposed Myrtilus).
54. Old Man Seated.
55. Young Man Crouching.
56. River God Alpheus.
57. River God Cladeus.
58. Fragment of a Statue.
59. Metope.
60, 61, 62, 63. Lions' Heads.
64. Fragment of a figure.
65. Fragment in relief, representing a receptacle for water.
66, 67, 71. Inscriptions.
68. Bronze Plaque.

69. Lance Head, original of bronze, a trophy captured from the Lacedemonians, inscribed :—

Μεθάνιοι ἀπὸ Λακεδαιμονίων.

70. Torso.

No. 72. THE NIKE (Victory), described on the previous pages.

No. 73. The inscription at the base records: —

"The Messenians and Naupactians have consecrated this statue to Jupiter, as a tithe of the booty taken from their enemies. Pæonius, of Mende, made it, and the acroteria placed upon the temple, for which he gained the prize."

No. 74. HERMES (Mercury) AND THE INFANT DIONYSOS (Bacchus), an original group by Praxiteles, found in the Heraion at Olympia in 1877, mentioned by Pausanias (v, 17) as the only work of that renowned sculptor at Olympia. It stood in the cella of the sanctuary of Hera (Juno), to the right of the entrance, between the second and third columns of the inner row, on the northern side.

Hermes is here represented as a naked youth leaning against the trunk of a tree, which is concealed by the graceful folds of his chlamys or cloak. In his right hand he held the Thyrsos, or Bacchic staff, of gilded bronze, which marked him as the protector of the young Dionysos, who sat upon his left arm which rested firmly on the top of the tree-trunk, and rested his right hand on the shoulder of his protector. Each head was encircled by a circlet of gilded bronze. The right foot of the child touched the tree-trunk, while the left hung free. How the right arm of Hermes was disposed it is difficult to say, but it certainly did not rest upon the head. Possibly the hand was raised and held a bunch of grapes, as suggested by Hirschfeld.

Much as the mutilated condition of the group is to be regretted, we have great reason for thankfulness that the head and torso of the Hermes are intact. Their beauty justifies the great renown of Praxiteles far more than any of the numerous copies from his other works, such as the Faun of the Capitol No. 75, or the Sauroctonos of the Vatican, No. 76. Alone among the great sculptors of antiquity, he can now be studied in an undoubtedly original work, whose perfections show us that his

genius was not one whit overrated. Nothing more noble in its forms than the head and features of this Hermes, or more beautifully simple, with the simplicity of deep knowledge, than the neck, breast, and loins of the body, exists in sculpture, and it may be safely said that had this group alone been found at Olympia, the German government would have been amply repaid for the expense incurred in excavating on that famous site.

As the visitor to the Museum stands in the Olympian Room, he is recommended to observe the so-called LEUCOTHEA group, probably by Cephisodotos, the father of Praxiteles (No. 78), as well as the FAUN OF THE CAPITOL (No. 75), both copies after Praxiteles, which correspond in pose to the Hermes group. The immense superiority of this great work of art to the fragments from the pediments of the temple at Olympia behind it, strengthens the feeling that in classic times no perfect sculpture was produced outside of Attica. Even the VICTORY OF PÆONIUS (No. 72) seems rudely handled when compared with this work of Praxiteles, whose beauty gives us a new standard of plastic perfection.

No. 75. The FAUN OF PRAXITELES (OR OF THE CAPITOL) — No. 15 in the hall of the so-called Dying Gladiator at the Capitol — is a repetition of one of the two Fauns sculptured by Praxiteles; either that at Megara or that of the Street of Tripods at Athens. The latter he esteemed more highly than any of his other works, as Phryne discovered when she falsely told him that his studio, where it then was, was in flames, and he cried out, "Save my Faun, if all else perish!"

This is the MARBLE FAUN of Hawthorne, who thus describes it, pp. 19–21: —

"The Faun is the marble image of a young man leaning his right arm on the trunk or stump of a tree; one hand hangs carelessly by his side; in the other he holds the fragment of a pipe, or some such sylvan instrument of music. His only garment, a lion's skin, with the claws upon his shoulder, falls half-way down his back, leaving the limbs and entire front of the figure nude. The form thus dis-

played is marvellously graceful, but has a fuller and more rounded outline, more flesh and less of heroic muscle, than the old sculptors were wont to assign to their types of masculine beauty. The character of the face corresponds with the figure. It is most agreeable in outline and feature, but rounded and somewhat voluptuously developed, especially about the throat and chin. The nose is almost straight, but very slightly curves inward, thereby acquiring an indescribable charm of geniality and humor. The mouth, with its full yet delicate lips, seems so nearly to smile outright that it calls forth a responsive smile. The whole statue, unlike anything else that ever was wrought in that severe material of marble, conveys the idea of an amiable and sensual creature, — easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. It is impossible to gaze long at this stone image without conceiving a kindly sentiment toward it, as if its substance were warm to the touch, and imbued with actual life. . . .

"The animal nature, indeed, is a most essential part of the Faun's composition; for the characteristics of the brute creation meet and combine with those of humanity in this strange yet true and natural conception of antique poetry and art. Praxiteles has subtly diffused throughout his work that mute mystery which so hopelessly perplexes us whenever we attempt to gain an intellectual or sympathetic knowledge of the lower orders of creation. The riddle is indicated, however, only by two definite signs; these are the two ears of the Faun, which are leaf-shaped, terminating in little peaks, like those of some species of animals. . . . In the coarser representations of this class of mythological creatures, there is another token of brute kindred, — a certain caudal appendage, which, if the Faun of Praxiteles must be supposed to possess it at all, is hidden by the lion's skin that forms his garment. The pointed and furry ears, therefore, are the sole indications of his wild, forest nature.

"Only a sculptor of the finest imagination, the most delicate taste, the sweetest feeling, and the rarest artistic skill — in a word, a sculptor and a poet too — could have first dreamed

of a Faun in this guise, and then have succeeded in imprisoning the sportive and frisky thing in marble. Neither man nor animal, and yet no monster; but a being in whom both races meet on friendly ground."

No. 76. Apollo Sauroctonos, or the Lizard Slayer. Vat. Cat., No. 264, Mus. P. Cl. This most graceful and pleasing figure, undoubtedly a copy from an original by Praxiteles, was found on the Palatine in 1777.

When Apollo was young he was expelled from Olympus for having killed Sterope, one of the Cyclopes; and having found shelter with Admetus, king of Thessaly, became a shepherd. While guarding the sheep he amused himself by firing arrows at the lizards. The following epigram by Martial, No. xiv, 172, refers to the Corinthian lizard-slayer of Praxiteles: —

> "Ad te reptandi, puer insidiose, lacertæ
> Parce; cupit digitis illa perire tuis."

No. 77. Silenus and the Infant Bacchus, from the Vatican. This charming group is one of the most justly admired among antique works. The original, of which there is another copy at the Louvre, was undoubtedly the work of Praxiteles, whose figures generally lean against a supporting tree-trunk or pillar, in order to allow a more graceful play of the limbs, and a greater contrast of lines in the opposite sides of the body than could be obtained by resting its weight upon both feet or throwing it upon one foot only. These different ways of treating a single standing human figure mark different epochs in the history of Greek art. Thus the statues of the sixth century B. C. stand squarely on both feet, as, for instance, the Apollo of Tenea; those of the old school in the fifth bear upon one foot only, like the Diadumenos of Polycletus (No. 82, Second Greek Room); while those of the new, the Praxitelean, lean against a support of some kind, like this Silenus and the Infant Bacchus, or like the Faun and the Apollo of the Lizard (Sauroctonos), also by Praxiteles.

No. 78. Leucothea (so called) or Eirene. From the Glyptothek at Munich. This group was carried to Paris from the

Villa Albani by Napoleon, and afterwards purchased by King Louis of Bavaria. The right arm and the fingers of the left hand of the goddess, and both arms of the infant, as well as the jar, are restorations. The head of the goddess is antique, but does not belong to the body. In her right hand she probably held a sceptre, as in similar figures on Attic coins. Winckelmann called the group Leucothea and the Infant Dionysos (see No. 1, First Greek Room, — a bas-relief of this subject, from the Villa Albani); others have classed it as a representation of one of the *κουροτροφοι*, or maternal goddesses, Gæa or Demeter. Neither of these explanations is, however, so satisfactory as that of Brunn, who identifies this work with the group of Eirene (goddess of peace) and the infant Plutos (god of wealth), mentioned by Pausanias (ix, 16, 1) as near the Tholos at Athens. It was made by Cephisodotos, the father of Praxiteles, who is not to be confounded with that great sculptor's son, of the same name.

The drapery of the goddess, which resembles that of the Caryatides of the Erechtheum (Architectural Room), shows that it is an Attic work, made in the first half of the fourth century B. C.

No. 79. APOLLO STANDING UPON THE OMPHALOS, dug up in the theatre of Dionysos at Athens, A. D. 1862. The statue was found broken in many pieces at a considerable distance from the Omphalos, and it is not perfectly certain that they belong to each other. The marks of the feet upon it show, however, that it served as the base of a statue, and this was undoubtedly an Apollo; for Delphi, the seat of his great oracle, was called the Omphalos or navel of the world, and the god's connection with it is thus indicated, as in many vase paintings and two statues, one at Naples, the other at Rome in the Villa Albani.

There are two other repetitions of this statue, one at Rome in the Capitoline Museum, and the other (the best) in the British Museum.

Conze is of opinion that neither of the three are originals, despite the excellence of the Athenian and the London examples; but the fact that so many repetitions of the origi

nal statue were made shows that it was highly prized in antiquity. Throughout, its style is pre-Phidian, — that is, it belongs, like the Ægina marbles, to a time when sculptors were absorbed in the endeavor to represent the details of the human form as literally as possible; and this they began to do when naked athletes were first permitted to contend in the great games (Ol. 58, B. C. 544), and a precious opportunity was thus offered for studying the body in action and in repose. Up to the time of Phidias, a hundred years later, this was their chief object; and it is therefore a question as to what date within that period we should assign to a statue like this Apollo, which shows no trace of the idealism of the new Attic school.

Among the sculptors who flourished shortly before its rise was Calamis of Athens, whose style is characterized as still rigid, though less so than that of his predecessor, Canachus of Rhegium, but more so than that of Myron, the fellow-student and contemporary of Phidias. In Calamis, then, we find a sculptor whose described style corresponds sufficiently to that which characterizes our statue, to make it possible that he made the original of which it is a repetition.

This conjecture is strengthened by the certainty that Calamis sculptured at least two statues of Apollo, one of which, the Apollo Alexikakos, stood in the Ceramicus at Athens.

No. 80. THE ILIONEUS, from the Glyptothek at Munich. This masterpiece, one of the most unquestioned original Greek works of the Praxitelean period (fourth century B. C.), was found at Rome about 1556, and remained there in the palace of Cardinal de' Carpi, until it was bought by Rudolph II., son of the Emperor Maximilian, and transferred to Prague. In 1783 it became the property of a stone-cutter, whose widow sold it in 1789 to Dr. Barth, of Vienna, from whom it was bought in 1815 by the Crown Prince of Bavaria for 33,000 florins. It either represents Ilioneus, one of the children of Niobe, vainly endeavoring to protect himself from the arrows of Apollo and Latona; or Troilus, son of Priam and Hecuba, whom Achilles slew in the temple of the Thymbrian Apollo, where he had taken refuge. The action

is equally suited to either subject, and the position of the arms, raised to ward off a death-blow, and of the head, turned in suppliant terror towards the murderer, are easily divined.

No. 81. SATYR, from the Augusteum at Dresden, found at Antium. It is probably a copy of an original by Praxiteles. This type of the youthful satyr, in which the animal nature is indicated only by the shape of the ears and the soft bristling of the hair, is a creation of Attic art in the fourth century B. C.

No. 82. THE DIADUMENOS, a Roman copy of the famous original by Polycletus (420 B. C.), purchased from the Farnese Palace for the British Museum.

Polycletus, the great master of the Argive school, embodied his canon, or law of proportions of the human figure, in two famous statues, one, the Doryphoros, a full-grown youth holding a spear, the other the Diadumenos, a young man binding a fillet around his head. The ideal of Polycletus was the bodily ideal in its most precise and purest form, and his statues, which were chiefly of athletes, were as Doric as the Doric Temple. The Diadumenos is known to us through the Roman copy from which this cast is taken, as also through a small bronze in the Cabinet des Médailles at the National Library at Paris, and a bas-relief upon a cippus at the Vatican.

No. 83. DEMETER (Ceres), PERSEPHONE (Proserpine), AND TRIPTOLEMUS, a bas-relief found by M. François Lenormant near the site of the Temple of Triptolemus in the Eleusinian Way in 1859, and now in the Theseum at Athens. Demeter is here represented as in the act of giving a grain of wheat or barley to Triptolemus, which he is said to have first sown in the Rharian Plain, between Athens and Eleusis, whence the cultivation of grain was spread over all the earth. The subject has also been supposed to be the initiation of a neophyte into the Eleusinian mysteries by the goddess in whose honor they were instituted. Sculptured in the middle of the fifth century B. C., about the same time as the marbles of the Parthenon, this noble work of art is one of the finest examples of the treatment of a purely

religious subject which has come down to us. The archaic-looking Ceres, whose tunic falls to her feet in straight, parallel folds, resembles the early and venerated statues of the gods, and is thus purposely represented in a hieratic and somewhat conventional style, which contrasts most happily with the free and facile treatment of the human form in the Triptolemus, and the grace and elegance of movement and attitude in the Proserpeine. Presented by C. C. Perkins.

No. 84. Torso of a Cupid from the Museum at Sparta.

No. 85. Mercury from the Vatican, found on the Esquiline Hall at Rome, on the site of a villa of the Emperor Hadrian, whence it was erroneously supposed to be a portrait of his favorite Antinous, and called the Antinous of the Belvidere. It is now universally recognized as a statue of Hermes (Mercury); not as the light-winged messenger of the gods, but as the God of the Palæstra, who presided over athletic games, such as boxing, running, and wrestling. The strongly built limbs suit the inventor of gymnastics, whose swiftness is symbolized by the mantle wrapped round the left arm, which originally descended to the calf of the leg. Bending his head forward as if listening to the prayer of a suppliant, the god held the caduceus, his peculiar emblem, in his left hand, and rested the right on his hip. The statue is supposed to be a Roman copy of a Greek original of the time of Lysippus.

No. 86. Hermes Chthonios, found in a sepulchral vault in the island of Andros. This statue, formerly in the Theseion at Athens, is now in the Patissia Museum.

Hermes (Mercury) is reckoned among the Chthonian deities, — that is, those of the lower world, — as being the conductor of souls to Hades. On this account sacrifices were offered to him at burials, and statues of him were placed upon graves. Quite a number of such statues, all evidently repetitions of some famous original, exist, among which this is the finest. These statues are now considered to represent Hermes, and not to be idealized portraits of a deceased person with the attributes of the god. The type is older than the time of Lysippus, but it is possible that the sculptor of the Hermes from Andros was one of the first who endeav-

ored to adapt the proportions of his copy of the original to the canons of Lysippus, and this especially in the head, which is relatively small as compared with the rest of the body. The serpent, twisted about the tree trunk which gives support to the figure, is often introduced upon Greek tombstones, to protect the grave from violation.

Compared with the Hermes of the Vatican (No. 85), the Hermes from Andros shows at a glance the superiority of Greek over Roman sculpture. It is light and firmly poised upon its shapely limbs, the head is just enough inclined, and the organic structure is firmly and intelligently indicated; but the Roman figure sways forward with an unsteady curve upon its thick and heavy legs, the stomach is clumsy, the head exaggeratedly advanced, and the anatomical indications are generally weak, as if the artist were uncertain of his bearings.

The two statues, as seen side by side in the Museum, teach a valuable lesson to the careful observer upon the relative merits of Greek and Roman sculpture.

No. 87. Round Altar from Dresden.

The casts numbered 50 to 73 and 77 are the property of the Boston Athenæum; 80, 81, 82, 85, and 87 were purchased from the Sumner bequest; No. 83 was the gift of Mr. Charles C. Perkins.

THIRD GREEK OR PARTHENON ROOM.

Nos. 100 to 109. CASTS FROM THE PARTHENON MARBLES.

No. 100. The thirty-six slabs disposed around the upper part of this and the adjoining room are bas-reliefs from the FRIEZE OF THE PARTHENON, which, with the other so-called Elgin Marbles, were brought to England by Lord Elgin in 1815, and are now in the British Museum. The frieze, which was designed by Phidias to decorate the outside of the main body of the Temple, was placed at a height of about thirty feet from the base of the wall within the peristyle or surrounding row of columns, and thus received no direct light. If, however, it was painted and gilded in parts, as is probable, the spectator walking inside the columns could see it distinctly from below.

The Parthenon was built by Ictinus, and decorated with sculptures by Phidias, in the short space of sixteen years, it having been begun B. C. 454, and finished B. C. 438, during the administration of Pericles. The frieze, 523 feet in length, represents the homage paid to Athena by the people of Attica, and thus embodies the idea of all those solemn ceremonies which were celebrated by night in the Temple of Athena Polias, as well as the chariot and horse races on the banks of the Ilissus, and more especially the great Panathenaic festival, which took place every five years, and lasted about twelve days. It opened with a solemn procession from the Ceramicus (a suburb of Athens, so called because it was especially inhabited by potters) to the Erectheum on the Acropolis, formed to convey a peplus, woven by two young maidens of noble birth, to that temple, where it was put upon an ancient wooden image of Athena Polias. This peplus, upon which the victories of Athena over Enceladus

and the giants were embroidered, was a crocus-colored garment without sleeves, of whose appearance some idea may be formed from the drapery of the Dresden Pallas, No. 23, in the First Greek Room. The visitor to the Museum should first look through the doorway opening into the Third Greek Room, at that portion of the frieze from the eastern end (the *pronaos*) of the Temple, where the two ends of the procession, which had divided at the west end (the *posticum*), were supposed to meet, and then gradually let his eye follow the bas-reliefs in the two rooms. The seated figures of the gods (over the door in the Third Greek Room) give an ideal character to the representation of a real scene. They are supposed to be Jupiter, Juno, Neptune, the Dioscuri, Vulcan, Venus, and the Eleusinian goddesses, who, though represented without any distinguishing attributes, are clearly recognizable by the calm dignity of their demeanor. The link between the ideal and the real is a group of the young Erichthonius leaning against the knee of Athena, who raises her hand to point out to him some distant object in the procession.

N. B. — This slab may be seen at the Girls' High School on the wall over the stage, where a more complete series of slabs from the frieze of the Parthenon than that in the Museum decorates the Exhibition Room.

The procession opens with the reception of the consecrated offerings from the Canephoræ (basket-bearing maidens) by the priestess of Athena, wife of the archon of Athens, who standing beside her, receives the embroidered peplus from the hands of a youth; and is continued by the guardians of the tribes, who stand conversing in groups, by young women bearing candelabra, virgins with vases, pateræ of gilded bronze, and instruments of sacrifice. Bulls and rams offered by all the Attic tribes, city guests with their wives, musicians, singing maidens, and old men carrying olive branches, succeed each other, followed by chariots driven by charioteers who have been victors in the races, and by an endless line of horsemen, some mounting, some preparing to mount their eager steeds. In these figures the essentials are indicated with a precision, and the unessentials discarded with a judg-

ment, unsurpassed in any other works of sculpture. The Greek sobriety of means used to produce effect, the marvellous variety of attitude and action, and the impression of a constantly increasing noise and tumult, conveyed to the mind by an almost imperceptible quickening of movement in action and drapery, from the quiet gods to the active horsemen who bring up the rear of the procession, are points of excellence which impress themselves more and more upon our minds as we study the Parthenon frieze.

No. 101. THE TORSO OF VICTORY, from the eastern pediment of the Parthenon, is one of the noblest of these noble fragments. When Athena, as described in the Homeric hymn, "sprang from the head of Jupiter, agitating her pointed lance, vast Olympus was shaken by her power, the earth cried aloud, the troubled sea raised its deep waters, and the bitter wave suspended hung." Then Victory rose aloft to announce the glad tidings to the listening world, clad in transparent draperies, whose graceful lines veil but do not hide the beauties of her form.

No. 102. THE THESEUS, from the eastern pediment of the Parthenon, in which the birth of Athena was represented. Sadly mutilated though it be, this grand figure of the great legendary hero of Attica is still a type of ideal manly beauty, a marvel of symmetry, in which strength in repose, truth to nature, firmness of outline, and nobility of form are blended to an unsurpassed degree. No one of the Elgin Marbles more perfectly embodies the grand principles which animated the school of Phidias.

No. 103. One of the most beautiful of the pediment groups from the eastern end of the Parthenon represents TWO OF THE THREE FATES (Clotho, Lachesis, and Atropos), or two of the three daughters of Cecrops (Aglauros, Horse, and Pandrosus). The younger, gracefully reclining on the lap of her elder sister, displays the noblest bodily forms under semi-transparent draperies disposed with consummate art, and the group forms an ideal of the most elevated type of female beauty. Near this is placed a small restoration of the group by Clevenger (No. 136).

No. 104. The same remark applies to THE ILISSUS or Cephissus from the western pediment, which stands opposite. The subject treated in this pediment was the contention of Athena with Poseidon (Neptune) for the protectorate of Attica.

> "The storie of the old debate,
> Which she with Neptune did for Athens trie."
>
> *Spenser's Muiopotomos.*

The god, striking the earth with his trident, produced the horse; the goddess created the olive-tree, which, being considered the greater gift, obtained for her the victory

> "But she that reared
> Thy father with her same chaste fostering hand,
> Set for a sign against it in our guard
> The holy bloom of the olive, whose hoar leaf
> High in the shadowy shrine of Pandrosus
> Hath honor of us all; and of this strife
> The twelve most high gods, judging with one mouth,
> Acclaimed her victress."
>
> *Swinburne's Erectheus.*

The river-god Ilissus, while watching the contest, lies leaning upon his elbow, with outstretched limbs. His whole figure seems filled with the spirit of running water.

No. 105. HORSE'S HEAD British Museum. This noble fragment from the eastern pediment of the Parthenon, where the birth of Athene was represented, is the head of one of the horses of Helios (the sun), rising from the sea.

Nos. 106, 107, 108, 109. METOPES OF THE PARTHENON. From the British Museum. The ninety-two metopes, or square recesses between the triglyphs, on the outside of the Parthenon, were filled with boldly sculptured reliefs, representing battles between Centaurs and Lapithæ, Athenians and Amazons, gods and giants, and mythical subjects relating to the origin of Athens. Of the thirty-two on the south side of the temple, seventeen only exist: one is *in situ*, one in the Louvre, and the remainder in the British Museum.

Twenty-three out of the thirty-two represent Centaurs fighting, and these, with nine in the middle, of figures at rest, illustrate the struggle which took place between the Centaurs

and Lapithæ at the wedding of Pirithoös. This accounts for the presence of women and the use of wine jars as weapons.

It must be remembered by those who look at these bold fragments of a great decorative whole, that they were placed forty feet above the eye, and also that, as their unequal merits show, they were executed by the hands of many different sculptors or trained workmen, working, indeed, under one head, but probably allowed to carry out the subject confided to them more or less independently. Those which bear most evident traces of archaism have been attributed to Hegesias, with whom Phidias studied at one period of his youth, and whose school he supplanted.

No. 110. The Venus of Milo. This celebrated statue was found in 1820, by a peasant named Yorgos, in a subterranean tomb or grotto near Castro, a village of the island of Melos. The Count de Marcellus, French Envoy at the Ottoman Court, purchased the detached fragments and brought them to Paris in 1821. The figure is composed of five pieces of marble, namely, the bust with the head, the draped legs, the two hips, and the "chignon." The great toe of the right foot and the whole of the left foot are restored in plaster. The Count de Clarac, who was Director of the Louvre when the Venus arrived in France, has left a description of a plinth which came with it, upon which an inscription recorded the name of the sculptor Agesandor, son of Merides, a citizen of Meander, a town in Caria. The plinth cannot, however, have belonged to the Venus of Milo, as the town of Meander was not founded until B. C. 261, when art was in too decadent a state to allow us to suppose the production of such a masterpiece possible. It would seem to belong to such a school as that of Scopas, which stood midway between the Phidian, whose idealism was tinged with a modicum of archaic severity, and the Praxitelean, in which all trace of archaism was lost in grace and sensuous beauty. Scopas, contemporary of Philip of Macedon, blended the pure idealism of Phidias with a noble materialism in works distinguished for such lofty grandeur of style as we find in this goddess, and such dramatic power as is coupled with it in his Niobe, No. 167.

Archæologists and critics have long disputed as to the true

interpretation of the Venus of Milo, and the question still remains undecided. Some believe that Mars stood by her side, as in the well-known groups at Rome, Florence, and Paris, and that, with her arm resting upon his shoulder, she strove to turn his mind from thoughts of war to thoughts of love; others, that she was always alone, as now, and that resting her left foot upon a helmet, like the Victory at Brescia, she was writing the names of fallen heroes upon a shield which she held between her left hand and her knee; others, again, who accept the shield, have supposed that its polished surface served her as a mirror; a still more plausible hypothesis, supported as it is by the fragment of a hand holding an apple, which was found with the statue, is that she is the Venus to whom Paris has awarded the prize of beauty over Athena and Hera at the famous contest upon Mount Ida. The direction of the eyes, which look off into space, favors this interpretation, which is that of M. Claudius Tarral, who has caused the statue to be so restored, and has devoted much time and thought to the subject. When the statue was taken from the place where it had been hidden during the Commune, it was found that the dampness had caused the upper and lower halves of the figure to separate. The fact was then discovered that a wedge had been inserted between the two parts, which caused the upper half of the body to incline forward out of its proper position. This was removed by M. Ravaisson, the present Director of the Louvre and the beauty of the statue manifestly increased.

No. 111. Potidæan Inscription, British Museum, discovered in the Ceramicus at Athens. The epitaph of the Athenian warriors, who fell before Potidæa in 432 B. C. was restored by Thiersch and Visconti, has been thus versified:

"Their souls high heaven received; their bodies gained
In Potidæa's plain this hallowed tomb.
Their foes unnumbered fell, a few remained,
Saved by their ramparts from the general doom.
The victor city mourns her heroes slain;
Foremost in fight, they for her glory died.
'T is yours, ye sons of Athens, to sustain,
By martial deeds like theirs, your country's pride."

Thucydides, I., 62, 63.

Nos. 112, 113, 114. These inscriptions from marble slabs, with No. 115, were brought from Athens by Lord Elgin.

No. 115. ELGIN BRONZE TABLET.

No. 116. THE POURTALES APOLLO, purchased in Paris for the British Museum at the sale of the collection of Count Pourtales. The marble is probably a copy from a bronze original of the school of Lysippus.

No. 117. HEAD OF APOLLO, from the British Museum.

No. 118. THE BORGHESE ACHILLES. From the Louvre. We have been unable to obtain any information as to where this statue was found, or when it was added to the sculpture gallery of the Louvre. The quiet dignity of its pose, the severity of its forms, and the broad accuracy of its anatomical markings, — as, for instance, about the back and knees, — lead us to conjecture that it is a work of the Argive school, which flourished under Polyclete, in the fifth century B. C., contemporaneously with the Attic, under Phidias. Polyclete excelled in the treatment of athletes, and we have here perhaps an athlete in the guise of Achilles.

No. 119. BUST OF A COLOSSAL MINERVA at the Vatican.

No. 120. MINERVA, from the Vatican called "MEDICA," from the snake which coils at her feet, it being the emblem of Æsculapius, the God of Healing, as well as of Minerva's foster-child Erichthonius; and "GIUSTINIANI," because the statue belonged to the Roman family of that name before it became the property of Prince Lucien Bonaparte, who sold it to Pope Pius VII. It was found near Santa Maria sopra Minerva, a church in Rome built upon the site of a temple dedicated to the goddess, to which it doubtless belonged. From the somewhat heavy disposition of the drapery, and the pose of the left hand, which is not an uncommon one in Roman portrait statues, it is considered to be the work of a Roman artist, inspired by the Athena Parthenos of Phidias. That, however, was much more severe in style, and, as we know from the description of Pausanias, wore the close-fitting Attic casque instead of the high Corinthian helmet. See statuette No. 131. *Restorations.* The right hand and a portion of the spear.

No. 121. GERMANICUS (so called). From the Louvre. This noble statue, formerly in the gardens of Pope Sixtus IV., on the Esquiline Hill, was bought by Poussin for Louis XIV., and placed at Versailles. It is not Germanicus, but an Orator, as Hermes Logios, the God of Eloquence, whose emblem, the tortoise, lies at his feet. Upon the shell is written, in Greek characters of the last century before the Christian era, "Cleomenes, the son of Cleomenes, Athenian, made this." The son is only known to us by this inscription, but very possibly the father was Cleomenes the son of Apollodorus, who sculptured the Venus de' Medici.

The head is bent and the right hand raised. This gesture admirably expresses reflection shaping itself in spoken words. In ease and grace of attitude, steadiness of poise, and unpretentious but significant action, this statue has few rivals.

No. 122. COLOSSAL BUST OF JUNO, from the Villa Ludovisi, Rome, of which the tip of the nose only is restored. One of the most famous of antique Greek statues was the Hera (Juno) of Polycletus in the Heræum at Argos, with which this noblest of Juno heads was long identified. The Juno of Polyclete must have been, however, of a much more severe style, resembling that of the heads of the goddess upon the coins of Argos and Elis, and the fine bust in the Museum at Naples. The Ludovisi bust has a softness and roundness of form, and a richly developed beauty, quite incompatible with our ideas of Polyclete's style, and may be supposed to be the work of a Greek sculptor at Rome during the Empire, or, if an original Greek work, as belonging to the fourth rather than to the fifth century before Christ. Owing to its grandeur of type, and perfect matronly beauty, we cannot wonder that Winckelmann pronounced it the finest of all busts of Juno, and that Goethe enthusiastically admired it.

No. 123. Fragment of a statue of INOPUS, from the gallery of the Louvre. Inopus or Enipeus is the name of a river in the island of Delos, where this fragment was found. It perhaps belonged to the temple of Apollo. The simplicity, breadth of treatment, and ideal character of this mutilated fragment identify it as a work of the Attic school during the Phidian period. Gift of Mr. Stephen H. Perkins.

No. 124. SOPHOCLES, from the Lateran Museum. This fine statue of the great tragic poet was found in the court of a private house at Terracina, minus the left hand, both feet, and the base with the roll case (the usual attribute of poets, philosophers, and orators), which were restored by Tenerani. From the treatment of the hair, which resembles that of the Apoxyomenos of Lysippus (No. 162), it has been argued that the original figure was a bronze of the time of Alexander the Great (B. C. 330), but if so it was not made until nearly a century after the death of the poet, B. C. 406. The statue is remarkable for its fine drapery, its dignified pose, and manly bearing.

No. 125. THE ADORING GENIUS. From the Berlin Museum. (Cat. 140.) This idealized type of a Greek adolescent (Ephebos), praying to the gods, was found at Herculaneum, and purchased by Prince Lichtenstein for 10,000 thalers. It is supposed to be an original Greek work, of the time of Lysippus. Did it, as some have said, represent a young athlete returning thanks to the gods for victory at Olympia, it would wear a crown, and have one arm only raised to heaven.

No. 126. BOY TAKING A THORN FROM HIS FOOT ("Spinario"), from a bronze in the Museum of the Capitol at Rome. It represents a young shepherd, who, while hurrying to warn the Senate of an incursion of the Latins upon Roman territory, ran a thorn into his foot, which, despite the pain, he did not attempt to extract until his errand was done. The simple and natural pose, the graceful outline and expressive action of this figure, give it a charm which, from the numerous repetitions in marble still extant, would appear to have been always felt. Among these the finest is that belonging to the Castellani collection, exhibited at Philadelphia in 1876, whose extreme realism leaves little doubt that it is an original treatment of the same subject by an artist of the school of Pergamus (third century B. C.). The bronze at the Capitol is as evidently the work of an earlier time, when the naturalistic tendencies of Lysippus did not altogether prevail.

No. 127. Colossal BUST OF JUPITER, from the Vatican

found at Otricoli at the end of the last century. Of all heads of Jupiter this is that which most fully expresses the idea of Zeus (*πατήρ*), father of gods and men. Intellectual and physical power, controlled by infinite kindness and benevolence, are its characteristics, and grandeur of type its special attribute. It fills our idea of the Homeric Zeus, who could shake Olympus by the mere knitting of his brows, and also suits the words applied by Dio Chrysostom to his statue by Phidias at Elis: "This our god is pacific, always gentle, as if watching over the peace and concord of Greece; placid and grave, a giver of all good things, the common father and savior of gods and men." This bust was formerly supposed to be a copy of the head of that famous chryselephantine statue, but the head upon a coin struck at Elis, which undoubtedly represents the Phidian Jupiter, is in a much more severe style than this bust. As it is made of Carrara marble it cannot be older than the reign of Augustus, when the quarries of Luni (Carrara) were first worked by the Romans.

No. 128. BUST OF JUPITER.

No. 129. DEMOSTHENES, from the Vatican, found at Frascati, in the Villa Mondragone. It is supposed to be a copy of a bronze statue, made shortly after the death of the great orator (B. C. 322) by a sculptor named Polyeuctus. Both arms below the elbow, and the hands with the roll, are modern restorations. Among antique portrait statues it is one of the finest; the pose is quiet and dignified, and the head individual and characteristic. Demosthenes is here represented as pausing in the midst of some eloquent passage in one of his philippics, until the applause which answered it shall have died away. "Had his power," said the inscription upon the base of the original statue, "been equal to his intelligence, Greece would never have succumbed to Macedonia."

No. 130. HEAD OF DEMOSTHENES, from the garden of the Royal Palace at Athens. This portrait of the great orator is evidently a closer likeness than that given in the head of the famous statue at the Vatican (No. 129), as any one must feel who takes pains to compare the two. It is modelled with greater heed to the facts of nature, which are given without any such attempt to ennoble its character by

making the forehead higher and enlarging the cranium as in the head of the statue. If not *the* original, it is plainly a repetition of that made by Polyeuctos, B. C. 322, from which the Vatican figure was copied.

No. 131. A STATUETTE OF ATHENA, found near the Parthenon, supposed to represent in little the colossal chryselephantine (ivory and gold) image of the goddess, forty-five feet in height, which stood in one of the inner chambers of the Parthenon. It tallies, in all essential particulars, with the description of that great work of Phidias by Pausanias, and may fairly be supposed to give a faithful, though somewhat rudimentary, idea of its pose and general appearance.

No. 132. JASON (so called), from the Louvre. This fine statue of a young Greek attaching his sandals has been erroneously called Jason, Hermes, and Cincinnatus from the ploughshare at his feet, though, as this attribute was added in the sixteenth century, it cannot be taken into account.

We have here an Ephebos preparing to run a race. Judging by the small proportions of the head and the generally lithe build of the limbs, the statue is a work of the school of Lysippus, possibly an original.

The tip of the nose, the lower lip, chin, and occiput, the left arm and shoulder, the half of the right forearm and the whole of the right hand, as well as the right leg up to above the calf, a part of the drapery, the great toe and second toe of the right foot, are all restorations.

No. 133. Headless statuette of APHRODITE (Venus), from Argos. The right foot of the goddess, whose pose and cast of drapery recall the Venus of Milo (No. 110) rests upon a swan.

No. 134. Small female head, found at Argos.

No. 135. Bas-relief from the Museum at Argos, representing one of the DIOSKOUROI (Castor and Pollux) holding the bridle of a horse, and carrying a lance on his shoulder.

No. 136. See No. 103.

The casts numbered 100 to 104, 111 to 117, 124, 126, 129, and 131 were purchased from the Sumner bequest; 110, 119, 120, 122, 127, and 128 are the property of the Boston Athenæum, and No. 136, of the Institute of Technology.

No. 123 was the gift of Mr. Stephen H. Perkins.

FOURTH GREEK OR MAUSOLEUM ROOM.

THE reliefs arranged as a frieze around this room belong to two different series. Those over the door on the side next the entrance hall represent the marriage of Poseidon (Neptune) and Amphitrite ; those on the two other sides, the victory of Theseus over the Amazons, and the defeat of the Centaurs. The first (No. 150) are works of the school of Scopas ; the second (No. 151) are attributed to Alcamenes, the pupil or rival of Phidias.

No. 150. THE MARRIAGE OF NEPTUNE AND AMPHITRITE, which is one of the chief ornaments of the Glyptothek, at Munich, was purchased at Rome by the Crown Prince of Bavaria, in 1815. Scopas, who was especially fond of treating subjects connected with the sea, fixed the types of Neptune and of the inferior marine deities, and was known to the Romans by a splendid frieze in the Temple of Neptune, which had been transported to Rome from Greece. It represented Achilles escorted to the Islands of the Blessed by a *cortège* of nereids, tritons, and other oceanic divinities, in a composition so vast, says Pliny (xxxvi, 5, 15), that the lifetime of the sculptor might have been spent upon it. Like Phidias, Scopas had many trained scholars, who saved him from unnecessary waste of time by using their technical skill in carrying out his ideas, and thus enabled him to enrich the world with the Niobe, the bas-reliefs and statues of the Mausoleum at Halicarnassus, and an immense number of other works. This Marriage of Neptune, which is doubtless one of these, although somewhat complicated in composition, is neither overcrowded nor involved, and as an example of antique plastic decoration is pre-eminently fine. We do not know when it was discovered at Rome, and cannot there-

fore say that it was known there in the early part of the sixteenth century ; but if so, then we may trace its influence upon Raphael in his famous Galatea, at the Farnesina, which like it overflows with the poetry of the sea.

No. 151. THE BAS-RELIEFS OF THE TEMPLE OF APOLLO EPICURIUS (the Helper), IN PHIGALIA, near Bassæ in Arcadia, now in the British Museum, from which the casts on the two other sides of this room were taken, consist of twenty-four slabs. The temple was built by Ictinus, the architect of the Parthenon, about 430 B. C., and the marbles are said to have been sculptured by Alcamenes, who, after working for a time with Phidias, is represented in history as his competitor. We know too little of Alcamenes to form any opinion as to his style, and must await the time when the excavations, at present going on at Olympia, shall have uncovered the marbles of the western pediment of the Temple of Jupiter, in which the accurate Pausanias tells us this sculptor represented the combat of the Centaurs and the Lapithæ. If these are recovered, we shall have the very best means of judging about the truth of the ascription of the Phigalian bas-reliefs to Alcamenes, as the subjects are of similar character. Having no such assistance at present, we should doubt its correctness. The violent action of the figures is altogether opposed to the spirit of the school of Phidias, as known to us by the frieze of the Parthenon, and in this spirit we may believe Alcamenes to have worked. Here we have a spirited composition, full of life and vigor, which looks rather like a work of the fourth than of the fifth century B. C., and approaches more nearly in style and *technique* to the Halicarnassus bas-reliefs than to those of the Parthenon. A certain monotonous character which strikes us in the general aspect of this frieze is due to the subject, which admits of variety only in the matter of grouping. Variety is only possible to a limited extent in the representation of a series of struggles between Greeks, Amazons, and Centaurs. To attain it the sculptor has introduced such episodes as the bestowal of care upon the wounded, the representation of the dying Amazon sinking to the ground, etc., and has thus often

created a happy opposition which heightens the interest, and gives an increased effect of energy to the fighting groups. In the battle of the Amazons, the figure wearing a lion-skin, who is about to strike an Amazon, is recognized as Theseus. The national hero of the Greeks again appears in the battle of the Centaurs, near a tree upon which hangs a lion-skin. There also are Apollo, shooting an arrow from his bow; Artemis (Diana) as a charioteer, driving a pair of stags; and Caneus, beating down a Centaur to the earth.

No. 152. MAUSOLUS, colossal statue in the British Museum found at Halicarnassus by Mr. Charles Newton in 1857, on the site of the mausoleum erected by Artemisia to the memory of her husband, Mausolus, Prince of Caria, who died in the 107th Olympiad (B. C. 353). This splendid edifice, which was classed as one of the seven wonders of the world, consisted of a square podium or base, four hundred and sixteen feet in circumference and between thirty and forty feet in height, surrounded by an Ionic peristyle.* Its four sides were decorated with sculptures by Scopas, Leochares, Timanthus, and Bryaxis, and from its centre rose a truncated pyramid, on the top of which stood a marble chariot drawn by four horses (*quadrigæ*) bearing the figures of Mausolus and Artemisia, or a goddess, as the companion statue is sometimes called. This group was sculptured by Pytheas or Pythis, as we learn from Pliny. The statue of Mausolus is evidently a portrait treated in the heroic style, and the face has a singularly modern appearance, owing to the mustaches, the closely cut beard, and the short hair. Mr. Newton conjectures that the left hand was slightly advanced, and rested on a sceptre. The monarch looks as he describes himself in one of Lucian's Dialogues (*D. Mort*, XXIV.), "a tall, handsome man, formidable in war." He is draped in an ample mantle, under which the chiton is seen upon his breast.

* The tombs of Alyattes at Sardis, and of Porsenna at Clusium (Chiusi), which were also cubes or circles supporting pyramids, were developed out of the tumuli of the heroic ages. They furnished the type of the mausoleum, as it did that of the mausoleums of Augustus and Hadrian at Rome, which, like all great Roman sepulchres, were called mausolea, from the mausoleum of the Prince of Caria.

No. 153. ARTEMISIA, or an attendant goddess, in the British Museum, from the mausoleum at Halicarnassus. The position of this figure is explained in the preceding paragraph.

The statue was broken into many fragments, which, with much labor, were collected and put together. The face, which was completely wanting, and the arms, were restored by the well-known American sculptor, William W. Story, for the British Museum. A cast of the statue, as restored by him, stands side by side with the original in its sculpture galleries. Only two others were taken, one of which he has very generously presented to this Museum.

Nos. 154 to 158. RELIEFS FROM THE MAUSOLEUM AT HALICARNASSUS (see Nos. 152 and 153), now in the British Museum. Of the three distinct friezes dug up by Mr. Newton at Halicarnassus, one represents Greeks and Amazons fighting; another the battle between the Centaurs and Lapithæ; and the third a chariot race at the funeral games celebrated in honor of Mausolus, who died B. C. 353.

These reliefs are from the first series. In action they resemble the Phigalian marbles, casts of which are placed as a frieze around two sides of this room.

No. 159. BAS-RELIEF from the Villa Albani, known as THE AMAZON. (Cat. No. 985.)

The original, of Pentelic marble, generally allowed to be the finest piece of Greek sculpture at Rome, was dug up in the year 1764 in a villa near the arch of Gallienus, belonging to the Duke of Caserta. No one can doubt that it is a work of the school of Phidias, if not by the master himself, or deny that it is worthy to be ranked with the Parthenon marbles.

Zoega, who failed to explain its subject, suggested that it formed part of a colossal frieze representing a battle, while Winckelmann gave it the name of Pollux slaying Lynceus in revenge for the murder of his twin brother, Castor; but an Amazon striking at a fallen foe, as stated in the notice of the Dexileos relief (No. 187), was a subject especially consecrated to the tombs of Athenian warriors in the fifth and

fourth centuries B. C., and this masterly work is probably a stéle or grave slab erected to some unknown hero.

No. 160. ORPHEUS, EURYDICE, AND HERMES (Mercury), or Antiope, Zethus, and Amphion, a bas-relief in the Villa Albani, of which duplicates exist in the Louvre and in the Museum at Naples. The uncertainty about its subject has arisen from the fact that the names are not alike in the inscriptions upon two of these marbles. According to the third, the persons represented are Eurydice, under the guidance of Hermes, guardian of souls, meeting Orpheus, who has braved the terrors of Hades, for her sake, and now stands before her with his lyre in his hands. This interpretation, adopted by Zoëga and other authorities, is, as it appears to us, more satisfactory than that which explains the group as Antiope recognizing her two sons, who had been brought up as shepherds on Mount Cithæron, where they had been abandoned at their birth. It was by the sound of his lyre, in whose use he had been instructed by Mercury, that Amphion raised the walls of Thebes, which the mother and her sons took possession of after their reunion. This admirable work is conceived in the same calm, ideal spirit as the gods of the Parthenon frieze, and probably belongs to about the same period, namely, the middle of the fifth century B. C.

No. 161. GREEK VASE, known as the Bacchanalian, from the Townley Gallery at the British Museum; found by Mr. Gavin Hamilton at Monte Cagnuolo, the ancient Lavinium, where Antoninus Pius had a villa. The figures sculptured around the body of the vase are engaged in the celebration of the orgies of Bacchus; one male Bacchante, standing in the midst, leads the dance, while a Faun holding a thyrsus, a Satyr bearing an amphora, and eight Bacchantes, four of either sex, join in it.

> "What men or gods are these? What maidens loath?
> What mad pursuit? What struggle to escape?
> What pipes and timbrels? What wild ecstasy?
> O Attic shape, fair attitude, with brede
> Of marble men and maidens overwrought,
> With forest branches and the trodden weed!
> Thou, silent form, dost tease us out of thought,
> As doth eternity." *Keats, Ode to a Grecian Urn.*

No. 162. AN ATHLETE USING THE STRIGIL to scrape the sweat from his limbs after a running match at the public games. This statue, known as THE APOXYOMENOS, is in the Braccio Nuovo at the Vatican. It was found in 1849 in the Roman Trastevere, intact save the tips of the fingers of the right hand, which were restored by Tenerani. In all probability it is a copy in marble by Deippus of the celebrated bronze statue by his father Lysippus, which stood before the Baths of Agrippa until Tiberius removed it to his palace. This so roused the indignation of the Romans, that when the emperor next showed himself at the theatre the audience rose, and demanded that it should be given back to them in so threatening a manner that he did not dare to refuse. (*Pliny*, Lib. 34, Par. XIX.) The treatment of the hair is analogous to that of statues in bronze, and that it is a copy from a bronze is furthermore rendered probable by the position of the arm, which in marble required to be supported, whereas in metal this was not necessary.

To produce an effect of lightness and elegance, and to increase the apparent height of his figures, Lysippus gave comparatively small proportions to the head and slenderness to the limbs. These artificial peculiarities are sufficiently marked in the statue under consideration to make it certain that the original of this statue was by him.

No. 163. GREEK VASE, from the Villa Albani.

No. 164. GREEK VASE, from the Royal Museum of Naples.

No. 165. Head of Medusa in alto-relief, from the Glyptothek at Munich, called THE RONDANINI MEDUSA, after the Roman family in whose possession it remained until 1803, when it was bought by Prince Louis of Bavaria for 4,000 scudi. It has been said to be a work of the time of Alexander the Great, on account of the free treatment of the hair; but if so, the sculptor was one who held fast to the traditions of a more ideal theory of art than that of the school of Lysippus. More elaborate in detail, less generalized in form than works of the school of Phidias, it has that same sort of noble beauty which marks the Ludovisi Juno. It corresponds to the inter-

pretation of the myth of Perseus which makes the Medusa head symbolic of the phenomena of nature. Medusa is the starlit night, solemn in its beauty, and doomed to die at the rising of the sun (*i. e.*, Perseus), while her sisters, the Gorgons, represent total darkness, impenetrable to the sun's rays. In the realistic Medusa type, the face is round, like the full moon, the eyes protrude, the ears are large, and the enormous mouth is armed with sharp fangs. In the idealistic Medusa, of which the Roudanini head is an example, the face is solemn with the solemnity of death, and fascinating in its terrible beauty. Cheerless and sad, stony in its fixed repose, it is like Lamia at the feast, —

> "Some hungry spell that loveliness absorbs,
> There is no recognition in those orbs." *Keats.*

No. 166. CORYBANTES. A bas-relief from the Hall of the Muses in the Vatican; two out of six figures representing the dance of the priests of Cybele.

No. 167. NIOBE AND ONE OF HER DAUGHTERS whom she strives to protect from the arrows of Apollo and Artemis; from the Uffizi Gallery at Florence. This group, which was discovered at Rome in 1583 near the Lateran, is probably a Roman copy of a work by Scopas, mentioned by Pliny as existing in the Temple of Apollo. In 1775 it was removed, with the seven statues of the Niobids, to Florence, and in 1794 was placed with them at the Uffizi.

It is the best example which we possess of the dramatic power and pathetic feeling for which Scopas was renowned. The nose, a part of the upper lip and chin, the left arm with drapery, and right hand and a portion of the right arm of the Niobe, are modern restorations, as are the right arm, the left hand and foot, and the hair of the daughter.

No. 168. The NIOBID OF THE VATICAN (Mus. Ch. No. 176) was found at Tivoli, in the grounds of Hadrian's villa. This headless fragment, remarkable for its admirable flying draperies and living action, probably represents one of the daughters of Niobe flying to escape death by the arrows of Apollo and Latona. Other subjects suggested are, Ariadne in pursuit

of Theseus; Diana descending from her car to contemplate the sleeping Endymion; and Ceres in search of Proserpine. If it be one of the children of Niobe, it may be a fragment of, or a fine copy by some Greco-Roman sculptor from, one of the figures representing Niobe and her children, by Scopas, which, as Pliny tells us, adorned the Temple of Apollo Sosianus, at Rome. If so, it is a work of the fourth century B. C.

No. 169. HEAD OF THE COLOSSAL STATUE OF CASTOR, on the Quirinal at Rome. This statue and its companion, two naked youths with rearing horses, representing the Dioscuri (Castor and Pollux), originally stood before the Baths of Constantine, probably on either side of a great arch or doorway, like alto-reliefs against a wall. They were removed to the Quirinal by Sixtus V., A. D. 1589. The inscriptions upon their pedestals, "Opus Phidiæ" and "Opus Praxitelis," are not to be interpreted in a literal sense as meaning that they were sculptured by these two greatest of Greek sculptors, but as indicating admiration for their high excellence. It is supposed that they are Roman copies in marble of bronze originals made in Greece about the time of Alexander the Great. The Dioscuri are generally represented as young men on horseback, armed with lances, and having stars upon their foreheads, as sons of Zeus. The marks of the places where the stars of bronze were inserted are plainly discernible upon the heads of the statues. The Dioscuri were often placed as guardians at entrances to buildings, an office for which they were eminently suited by their knightly and warlike character. Gift of W. W. Story to the Athenæum.

No. 170. FOUR-SIDED ALTAR, or base of a candelabrum, from the Augusteum, at Dresden.

No. 171. ROUND ALTAR.

No. 172. GREEK VASE, from the Campo Santa, at Pisa, with figures in relief representing a celebration of the Bacchic mysteries. Apart from its artistic beauty, this vase is interesting on account of its connection with the revival of sculpture in the thirteenth century. That it was one of the antique objects studied by Nicholas of Pisa, which led to the regeneration of what was then wellnigh a lost art, is certain, as he

repeated the groups upon it, namely, that of the Indian Bacchus supported by Ampelos in his bas-relief of the Presentation in the Temple, which forms one of the series of reliefs around his celebrated pulpit in the baptistery at Pisa. Trained by the Byzantine workmen who were employed about the Cathedral at Pisa, and surrounded by men of his own profession, who were nothing more than stone-cutters, and whose highest idea of sculpture was the carving of bas-reliefs and ornaments for the portals of churches, he had the genius to recognize in the antique vases and sarcophagi which had lain neglected and despised about the streets of Pisa since the days when she was a Roman colony, and had been used as building material for the walls of her cathedral, the true objects of study for one who, like himself, knew nothing of the treatment of draperies, the grouping of figures, or the principles of composition. He accordingly, with the courage and patience that always accompany true genius, took them as his masters, and in due time produced those bas-reliefs of the pulpits of Pisa and Siena, which are as superior to the works of his contemporaries as the bas-reliefs of the Parthenon are superior to his own.

No. 173. Discobolus (Disk-player) in Repose, from the Vatican. This statue was found by Gavin Hamilton in the latter half of the last century in the ruins of a villa of the Emperor Gallienus, at a place about eight miles from Rome, on the Appian Way, called Colombaro. It represents a youth making ready to throw a disk, which he holds in his right hand. He is evidently absorbed in the endeavor to take the very best position for the purpose. By some excellent authorities the statue is considered to be an original Greek work; by others, a copy from a bronze original made by Naucydes, a scholar of Polycletus, who flourished about 420 B. C. Athletes were favorite subjects for representation with Polycletus, chief of the Argive school, who was a close student of nature, and whose ideal, as we have said in speaking of the Diadumenos (No. 82, Second Greek Room), was a physical ideal. The general character of his style, as we understand it, was severe, dignified, and earnest; and such is the character of this noble statue.

No. 174. The Fighting Gladiator, from the Louvre, was found at Porta d' Anzio (the ancient Antium) in the early part of the seventeenth century. It was purchased for the Louvre from Prince Borghese in 1808. The right arm and the right ear have been restored. A shield was held in the left hand, which still grasps its ring-like handle. The figure has been erroneously called Achilles and Theseus, though the head is too realistic to be that of a hero or demi-god. It represents a warrior fighting in an attitude calculated to display bodily action with full effect. This end was aimed at in the later Greek schools, and, as we learn from the inscription, the statue was made by Agasias, son of Dositheos of Ephesus, who flourished about B. C. 176 (Ol. 150).

No. 175. Discobolus in Action, from the Vatican. This statue, which was found at Hadrian's Villa, near Tivoli, shows the disk-player as about to launch the disk from his outstretched arm. The head, which is falsely restored, should have been turned back somewhat towards the right hand, as in the far finer duplicate at the Palazzo Massimo alle Colonne at Rome, whose action thus appears truer and is more forcible. Both are supposed to be copies of a celebrated original by Myron, the fellow-student of Phidias and Polycletus in the studio of Ageladas. Myron aimed at expressing life in his statues,—they seemed to breathe, and to be about to move, and are called "vivida signa." He was especially celebrated for his animals, whose living effect is commemorated in many Greek epigrams.

No. 176. Sarcophagus from the Vatican, No. 99, with Bacchic figures in the angles. The central subject represents a Faun and a Bacchante dancing.

This sarcophagus was found on the Via Cassia, near the so-called Tomb of Nero.

No. 177. Sarcophagus from the Vatican (Mus. P. Cl., Cat. No. 204), found by the Cardinal Casali in a vineyard outside the Porta San Sebastiano at Rome.

The front is covered with a finely composed relief representing Apollo and Latona destroying the children of Niobe. In the frieze the unfortunate victims, dying and dead, are

grouped in every variety of attitude, and with an ingenuity of combination which proves great skill on the part of the sculptor.

Nos. 178 to 184. BAS-RELIEFS and fragments of the balustrade of the TEMPLE OF THE WINGLESS VICTORY at Athens, erected by the pupils of Phidias to commemorate the return of Alcibiades from his victories in Asia Minor, B. C. 407.

The statue of the goddess (Athena Nike) within the temple was wingless, that she might never desert Athens; but the Victories of the balustrade are all winged; they are abstract personifications of the same idea, in forms which are the *ne plus ultra* of grace and delicacy. The Victory fastening her sandal, and the one standing, whose arms were probably extended like those of the Adoring Genius at Berlin, are examples of the most exquisite treatment of drapery upon the human figure. Their lines flow like waves of sound joining in perfect harmonies, giving an added grace to every rounded shape and every soft depression. Executed from thirty to forty years after the death of Phidias, they are some of the last fruits of his school.

No. 185. GREEK VASE from the Louvre, known by the name of Sosibius of Athens, which is inscribed upon it. At what time this sculptor flourished is unknown, but probably not earlier than the last century before our era. The single figures are for the most part recognizable; not so their collective meaning. Artemis (Diana), on one side of a flaming altar, is followed by two Bacchantes and a Satyr; Hermes (Mercury) on the other, by two Bacchantes and one of the Corybantes. The figures are all repetitions of well-known plastic types. Those of the gods are pseudo-archaic, those of their followers in the style of a late period,—a mixture observable in the Eleusis bas-relief and the Ægina pediments, as has already been pointed out.

No. 186. GREEK VASE.

No. 187. The DEXILEOS MONUMENT was found at Athens about fifteen years ago, on the road leading to the Academy, and set up by the wayside with its pediment and base. M.

Lenormant, the well-known archæologist, who was in Greece at the time, obtained a cast of it for the École des Beaux Arts at Paris, from which the one in the Museum was taken.

Apart from its high artistic merit, this monument is particularly interesting as it marked the last resting-place of a hero. The inscription on the base tells us that

> "Dexileos, son of Lysanias from Thoricus,
> Was born during the Archonship of Teisander;
> He died under that of Eubulis;
> At Corinth (he was) one of the five cavaliers."

This gives us the exact dates of his birth and death, for Teisander or Peisander was Archon of Athens B. C. 414, and Eubulis B. C. 394. The battle in which Dexileos fell is mentioned by Xenophon and Pausanias, and spoken of by Demosthenes as "the great fight with the Lacedemonians at Corinth." Probably Dexileos and his four companions belonged to the first body of Athenian troops, which was surrounded by the Spartans and cut to pieces. The five cavaliers, of whom he was one, doubtless distinguished themselves by some special deed of valor, not particularized in the inscription. The subject of the relief, an Amazon striking a fallen foe, was specially consecrated to the tombs of Athenian warriors during the best period of Greek art. The style is that of the school of Phidias, and both horse and rider recall similar groups in the Panathenaic frieze of the Parthenon.

Nos. 188 to 192. FIVE STÊLES or GRAVE SLAB RELIEFS, with figures in relief, several of which represent the members of a family, assembled to take farewell of one of their number, the deceased occupant of the tomb. Such representations are common upon grave slabs of the fifth century B. C. Upon the earlier stêles, such as that of the so-called Soldier of Marathon (No. 9, First Greek Room), and that from Orchomenos (No. 10, *ib.*), the portrait figure of the dead man was represented. The Dexileos stêle (No. 187), and perhaps the Amazon from the Villa Albani (No. 159), are first-rate examples of the largest and finest stêles, sculptured at the best period of art, which adorned the more important tombs along the sacred way from Athens to Eleusis.

No. 188. Two female figures, one of whom touches the other under the chin.

No. 189. In this relief the seated female figure gives her hand to a man who stands before her. An attendant stands in the background, and a graceful youth behind the chair of the seated woman.

No. 190. In this relief, which is of the same character as the foregoing, an old man, a woman, and a youth are grouped together.

No. 191. A seated and veiled woman, with another woman standing before. The cornice is decorated with the well-known honeysuckle ornament.

No. 192. The chief figure in this relief is that of a youth who raises his right hand, in which he holds a lantern, over an altar, on which an animal crouches, and in front of which stands a boy.

No. 193. SARCOPHAGUS FROM THE VATICAN (Mus. P. Cl., No. 82), formerly in the Barberini Palace at Rome. The subject of the bas-relief sculptured upon it is either the deaths of Agamemnon and Cassandra by Ægisthus and Clytemnestra, or of Ægisthus and Clytemnestra by Orestes and Electra.

No. 194. PART OF A SARCOPHAGUS from the Museum at Sparta, decorated with nine little nude genii in relief, most graceful and pleasing in action, and in a free and altogether peculiar style, which savors rather of Renaissance than of Greek taste. It is probably a work of the fourth century B. C.

Nos. 195 and 196. TWO BAS-RELIEFS, one of which represents two warriors fighting, the other some much-mutilated female figures. In style the first closely resembles that of similar groups in the Phigalian frieze.

No. 197. Castor and Pollux carrying off the daughters of Leucippus, king of Sicyon ; BAS-RELIEF ON A SARCOPHAGUS in the Vatican, in style approaching that of the Phigalian Marbles (frieze of the Fourth Greek Room). (430 B. C.)

No. 198. THE VIENNA SARCOPHAGUS, in the Belvidere

Palace at Vienna. This famous sculpture is said to have been brought from near Ephesus by Count Fugger, after the battle of Lepanto in 1571. It represents a contest of Greeks and Amazons, and in style as well as subject greatly resembles the frieze of the Mausoleum, from the neighboring city of Halicarnassus.

No. 199. This stêle, from the museum at the Piræeus, is decorated with an amphora-shaped vase with two handles, between which and its neck are two nude male figures, standing upon acanthus leaves. The body of the vase is covered with scales.

No. 200. Metope found in the Troad by Dr. Schliemann. The bas-relief, representing HELIOS (the sun), guiding his chariot, dates probably from the fourth century B. C. The composition is admirable, and both the sun-god and the horses are full of spirit and animation.

No. 201. THE BARBERINI FAUN, from the Glyptothek at Munich, was found in the immediate neighborhood of Hadrian's Mausoleum (the Castle of St. Angelo) during the pontificate of Urban VIII. (1623–44), and placed in his family palace, that of the Barberini. In 1813 the Crown Prince of Bavaria bought it for 8,000 scudi. It is universally allowed to be an original Greek work, not older than the time of Alexander. Winckelmann supposed that it was one of the statues upon the exterior of the mausoleum which were hurled down upon the Goths, when they besieged it in the sixth century (A. D. 527). Wrapped in profound slumber, the tired Faun, every part of whose huge frame is instinct with life, reclines in an eminently natural and characteristic, if not a noble attitude.

Purchased from the Sumner bequest, Nos. 150, 151, 160, 161, 163 to 165, 167, 170, 172, 173, 175, 178 to 186, 197. Property of the Athenæum, Nos. 162, 169, 201; of the Institute of Technology, Nos. 166 and 198. Gift of William W. Story, No. 153.

FIFTH GREEK ROOM.

No. 215. THE APOLLO BELVIDERE was found towards the close of the fifteenth century at Porto d'Anzio, the ancient Antium. It derives its name from the part of the Vatican in which it was placed by Pope Julius II. (1503–13.) The left hand and the fingers of the right were restored by Montorsoli, the well-known pupil of Michelangelo. From the thinness and metallic character of the drapery hanging over the left arm, it has been thought that this statue is a copy in marble from an original in bronze; but this is a matter of conjecture. Both the period when it was executed and the action of the figure are uncertain; nor can we attempt to fix upon the former without giving an opinion upon the latter. Up to recent times Apollo was here supposed to be watching the flight of an arrow which he had just aimed at one of the Niobids or at the Python; but since the attention of critics has been directed to a statuette in the Stroganoff collection at St. Petersburg, which appears to be from the same original and is fortunately entire, this idea has been generally given up. In the statuette Apollo holds the ægis, showing to his enemies the terrible Medusa head which turned all beholders into stone. These enemies are undoubtedly the Gauls, who besieged the Oracle at Delphi, B. C. 278, and who were put to confusion by the god, when, descending in majesty through the hypæthral opening in the roof of the temple, he struck terror into their ranks. If we accept this interpretation, we may believe that the statue of the Vatican is a copy of a bronze figure by some artist of one of the later Greek schools of Pergamus, Rhodes, or Ephesus. Its studied elegance is characteristic of a period when artists aimed directly at effect, and, having no faith in the gods whom they represented, recognized them as pure creations of their own minds. Phidias

believed in the existence of Jupiter, and in that greatest of statues at Elis revealed him to men. His high idealism shut out all possibility of falling into the theatrical in pose, gesture, or expression, which, despite its great beauty, mars the perfection of the Apollo Belvidere. The head is, however, wonderfully fine; the calm dignity of the face, the slight tinge of scorn about the lips, and the radiance of the brow, which in the marble almost seems to emit light, cannot be forgotten by those who have been privileged to see the statue in its shrine at the Vatican.

No. 216. Amazon. Vatican Cat., No. 265, Mus. P. Cl. This statue, called the Mattei Amazon from the Villa Mattei, whence it was removed to the Vatican by Pope Clement XIV., stood, as we learn from the inscription on the plinth, in the Portico of the Physicians, which was built by Augustus. The right leg down to the foot, both arms, as well as the nose, chin, and lower lip, are restorations. The feet belong to the original, and the strap or band used for fastening the spur worn on the left foot is visible. Critics differ as to the action of the figure, some holding to the opinion that the Amazon was in the act of bending a bow of which she held the end in her right hand and the lower part in her left; and others, that she was taking the bow from her shoulders in order to lay it on the ground with her buckler (pelta lunata), her double axe (bipennis), and her helmet. She is probably meant to represent one of the Amazons who, when vanquished by Dionysos, took refuge in the Temple at Ephesus. In that temple there were two bronze statues of Amazons, one by Phidias, resting on a spear, the other by Polyclete, of a wounded Amazon. Of the latter there are three probable reproductions at Rome, one in the Capitol (of which there is a cast at the Girls' High School, in Boston), and two in the Vatican, Nos 71 and 265. Probably this Amazon is a copy after the statue by Phidias. It is of Parian marble.

No. 217. The Belvidere Torso, so called from the part of the Vatican in which it is placed.

This celebrated fragment, found near the theatre of Pompey at Rome, about the middle of the fifteenth century, is un-

doubtedly a Hercules, as indicated both by its muscular development and by the lion's skin, the special attribute of that demigod. Whether it be a copy of the Hercules Epitrapezios of Lysippus, by Apollonius the son of Nestor, whose name appears in the inscription on the base as its maker, or an original work by that otherwise unknown sculptor, as therein claimed, cannot be proved. It is, however, very probable that the inscription is a forgery, as the form of one of the letters in the name of Apollonius belongs to a much later period than that indicated by the character of the figure. Where such widely different dates have been suggested as the reign of Alexander the Great and the end of the Roman Republic, it is hazardous to give an opinion upon the date of a work of art; but, all things considered, we should think the first most likely to be correct, and regard it as an original by or copy from Lysippus. Marks on the left side and knee show that it was grouped with another figure, either that of Hebe or Iole.

No. 218. Torso of a small HERCULES, from the museum at Sparta.

No. 219. Ditto.

No. 220. ÆSCULAPIUS, from the British Museum.

No. 221. MENANDER, from the Vatican, which, with its companion statue of Posidippus, was found towards the end of the sixth century in the gardens of the Convent of San Lorenzo, on the Viminal Hill. The two statues were long believed to be portraits of Marius and Sylla, but Visconti proved that this was incorrect. He found the name of Posidippus engraved in Greek letters upon the base of his statue, and from the resemblance of the other to a famous bas-relief at the Farnesina, upon which Menander's name is inscribed in Greek letters, identified it as the portrait of the leader of the new school of comedy. It is believed that the two statues originally stood in the portico of the theatre at Athens. The meditative attitude, the easy, natural, and unstudied grace of the pose, and the individual character of the head, mark the Menander as a work of first-rate merit. It probably belongs to the school of Lysippus, which stood in

the first rank among the Greek schools for its excellence in portraiture. (Fourth century B. C.)

Nos. 222 and 223. Two terra-cotta bas-reliefs representing BACCHUS RECEIVED BY ICARIUS, the one in the Louvre, the other in the British Museum. The composition is by some said to represent Dionysus (Bacchus) entering the house of Icarius, to whom he is about to reveal the secret of making wine; and by others explained as one of those banquets called *theoxenia*, to which certain divinities were invited, and which they attended in person. The house, seen in the background, is peculiarly interesting as a guide to a correct idea of the exterior of a Greek house. The style of the relief is pseudo-archaic, that is, it is the style of an earlier period than that of the age in which it was sculptured. Examples of such a deliberate adoption of an old form of plastic expression have been pointed out in Nos. 4 and 10 of the First Greek Room, and Nos. 234 and 235 of this.

No. 224. THE CROUCHING VENUS of the Vatican, found near Rome, to the right of the Via Prænestina, on the Salone Farm. From an antique gem, upon which the goddess is represented in this attitude, as preparing to receive water upon her shoulders; and also from a Venus in the same attitude at the Villa Ludovisi, behind whom stands a child holding a napkin with which to dry her limbs, we cannot doubt that this figure represents a Venus of the Bath. The date of this work is not earlier than the fourth century B. C.

No. 225. BOY AND GOOSE, from the Louvre, undoubtedly one of many repetitions of a celebrated group mentioned by Pliny (34, 84) as the work of Boethos, a native of Chalcedon, a city of Bithynia, who flourished in the first half of the second century B. C. The three works by Boethos known to us were all subjects of children, whose attitudes he portrayed with peculiar grace. Pausanias (v. 17, 1) speaks of him as a Carthaginian.

No. 226. MARS, from the Villa Ludovisi at Rome. A mark on the left shoulder, and the remains of a support on the left side of the figure, indicate that some one stood beside him. This can have been none other than Aphrodite

(Venus). Like Rinaldo under the spells of Armida, the god has given up thoughts of war for thoughts of love, and sits in charmed submission with Eros (Cupid) at his feet.

The small size of the head in proportion to the rest of the body, and the free treatment of the hair, are points which strike us here as in the Apoxyomenos (athlete), No. 162, in the Fourth Greek Room. This is undoubtedly the work of Lysippus, to whose school the Mars also belongs. Lysippus was the chief representative of sculpture in the fourth century B. C., and specially attached to the service of Alexander the Great. Presented to the Athenæum by T. G. Appleton.

No. 227. Apollo Musagetes (leader of the Muses), Clio, and Thalia, from the Hall of the Muses in the Vatican.

Pliny (*Nat. Hist.*, Lib. 36, Chap. V.) mentions nine statues of the Muses in the Temple of Apollo near the portico of Octavia at Rome, by Philliscus, who belonged to the school of Rhodes, which flourished about 200 B. C. The Muses at the Vatican, which are probably copies of those originals, were found at Tivoli, in the Villa Cassia, as was the Apollo, which is supposed to be a copy of the statue of the god in the same temple, made by Timarchides, a Greek sculptor of the second century B. C. Apollo here appears as Citharœdos, the lyre-playing, and as Musagetes, leader of the Muses, Father of Poetry, and God of Harmony.

"Pythius in longa carmina veste sonat."

Propertius.

He stands crowned with laurel, wearing a long tunic belted under the breast, and has a chlamys or cloak fastened upon his shoulder, — a costume adopted by the citharœdoi or lyre-players when they appeared upon the stage.

No. 228. Thalia, the Muse of Comedy, is seated and draped like Clio, with these differences, — that her upper tunic is fastened by two clasps upon her shoulders, and that the lower part of her person is covered with a mantle. She is identified as Thalia by her crown of ivy; by the tympanum (timbrel) in allusion to the Bacchic origin of theatrical performances;

by the pedum or pastoral baton, the emblem of pastoral and Georgic poetry, and by the comic mask.

No. 229. CLIO, THE MUSE OF HISTORY, a seated figure, charming in her unstudied grace, holding a scroll. The sleeves of her under tunic are buttoned half-way down her arms, a mantle is thrown across her knees, and upon her feet she wears the buskin called "soccus."

No. 230. EUTERPE, THE MUSE OF LYRIC POETRY, from the Louvre, a pleasing and gracefully posed figure, leaning against a cippus, upon whose side is sculptured an olive-branch, symbol of Apollo. The original, which is in Pentelic marble, was formerly at the Villa Borghese.

Nos. 231 and 232. BUSTS OF COMEDY AND TRAGEDY. From the Hall of the Muses at the Vatican. (Cat. Nos. 537 and 538.) These busts were found near the entrance to the theatre at the Villa of Hadrian, and appear to belong to the reign of that emperor.

As Comedy was especially dedicated to Bacchus, she wears a crown composed of vine-leaves and bunches of grapes.

No. 233. THE LAOCOÖN, from the Vatican. The story of Laocoön, a Trojan priest of Apollo or of Poseidon (Neptune), or of both, is connected with the wooden horse through which the Greeks took Troy. Because he warned his countrymen of the danger to which they exposed themselves in permitting it to be brought within the city gates, and even thrust his lance into its side, Laocoön excited the wrath of Poseidon against him, and brought a fearful death upon himself and his children. While preparing to sacrifice a bull to the angry monarch of the sea, two terrible serpents came swimming towards the beach, and, reaching it,

> "Their destined way they take,
> And to Laocoön and his children make;
> And first around the tender boys they wind,
> Then with their sharpened fangs their limbs and bodies grind.
> The wretched father, running to their aid
> With pious haste, but vain, they next invade;
> Twice round his waist their winding volumes rolled,
> And twice about his gasping throat they fold."
>
> *Dryden's Virgil.*

This celebrated group, which is supposed to be the original described by Pliny, was discovered in the ruins of the Baths of Titus, A. D. 1506, and sold to Pope Julius II. for five hundred golden scudi. Pliny says that it was made by three sculptors of Rhodes, named Agesandros, Appollodorus, and Athenodorus, from one block of marble. This is not really the case, but Michelangelo, who examined it to verify the fact, said that the blocks were fitted together with such nicety that their points of junction could hardly be detected. The most eminent critics have differed as to the date of this group; Winckelmann holding that it belongs to the school of Rhodes, which flourished in the century after Alexander, and Lessing, that it was sculptured for the Emperor Titus by the three most able Greek sculptors of his time. The obscurity of Pliny's text makes it impossible to decide whether he meant to say that Titus ordered the three Rhodian sculptors to make the group, or that he had such a group made by them at some former period, in his palace. A comparison of the Laocoön, which is concise, masterly, and vigorous, with the Toro Farnese at Naples (certainly a Rhodian work), which is diffuse, ill combined, and rich in accessories, leads us to believe that the two cannot be products of the same school and time. To prove this it has been well urged that while the Toro Farnese is Greek in sentiment, as representing a moment before the final catastrophe calculated to rouse a psychological interest, the Laocoön is Greco-Roman, in that it deals with the catastrophe itself, and portrays a moment of physical suffering so horrible that none but a people accustomed to gladiatorial combats with wild animals would have tolerated its representation in sculpture.* With the question as to the date of the work under discussion is coupled this other inquiry,

* King, in his "Early Christian Numismatics," mentions a seal with an intaglio of the Laocoön upon a document belonging to Lord Arundel of Wardour, dated 1529, *i. e.*, twenty-three years after the discovery of the group. He grounds his belief in the antiquity of the gem on the fact that the right arm of the father is bent back to the head, probably its correct position, instead of being stretched upwards, as in the group. The arm is, however, a restoration in plaster by Gio. van Angelo Montorsoli, the scholar of Michelangelo, so that the difference proves nothing in favor of the antiquity of the gem, which is probably the work of a Roman gem-cutter of the sixteenth century. The two right arms of the sons were restored by a Florentine sculptor of the seventeenth century named Cornacchioni.

namely, Were the artists inspired by Virgil (*Æneid*, Lib. II. 199–224), as is probable if they lived under Titus, or was the poet's imagination kindled by the marble group, as is possible if it dates back to Alexander or to the Rhodian school? Lessing is of the former opinion. His words, which show that the differences between the group and the poem do not militate against this idea, are clear and perfectly reasonable: "They (that is, the artists) have a model, but as to the mode of transferring this model from one art to the other they have ample scope to think for themselves; and the original ideas which they manifest in their departures from the model demonstrate that they are as great in their art as he (the poet) is." (Chap. VI. p. 71, *Philimore's Translation of Lessing's Laocoön.*) It is evident that as each art has its exigencies, the artist, whether he be poet, painter, or sculptor, must submit to those which are special to the peculiar medium in which he expresses his ideas. Hence important differences necessarily occur between the treatment of the same subject in poetry, painting, or sculpture, from which we cannot argue as to priority in the order of time.

No. 234. Pseudo-archaic BAS-RELIEF FROM THE VILLA ALBANI, probably an "ex voto," dedicated to Venus, Diana, and Apollo by a victor in a chariot-race. This explains the introduction of the tripod, which was the prize ordinarily given to victorious charioteers, and also the figure of Victory, who pours wine as an offering from a goblet in her right hand.

No. 235. Pseudo-archaic bas-relief from the Villa Albani; subject, a sacrifice.

No. 236. BAS-RELIEF.

No. 237. THE TRIUMPH OF BACCHUS, a bas-relief at the Villa Albani.

No. 238. Bas-relief, representing a BACCHIC PROCESSION, from the Townley Gallery at the British Museum, found at Civita Lavinia, near Rome, in 1776, by Mr. Gavin Hamilton. The procession is headed by a female Bacchante playing on a tambourine, an exquisitely graceful figure, so draped as to exhibit the right side of her person. Behind her comes a Faun, playing on the double tibia or pipe, with a panther-skin hanging from his left shoulder. The male Bacchante bear-

ing the thyrsus, who follows him, has a panther's skin thrown over his left arm, and is accompanied by a panther, symbol of Bacchus. All the figures are on tiptoe, as is generally the case in Bacchanalian dances. The rhythmical charm of the composition, the technical beauty of the workmanship, and the prevading grace of movement throughout, leave no doubt that this is a Greek work of the best period.

No. 239. DIANA THE HUNTRESS, from the Louvre, called also the Diana of Versailles and Diana with the Stag. The divine huntress, dressed in a short chiton, stops suddenly to shoot an arrow from the (metal?) bow which she carried in her left hand, and turns her head as if she heard a noise behind her. The similarity in the style and execution of this figure to that of the Belvidere Apollo has been pointed out as indicating that, if not by the same artist, both belong to the same epoch, which M. Frohner thinks can hardly be earlier than the Augustan age. The Apollo is probably of an earlier date, if an original work, which is doubtful. (See No. 215.) The Diana was brought to France from Rome during the reign of Francis I., and after a temporary sojourn at Meudon and Fontainebleau, was placed in the Salle des Antiques by Henry IV. Louis XIV. removed her to Versailles, whence she was brought back to Paris after the Revolution.

No. 240. THE DYING GLADIATOR, or more probably a DYING GAUL, from the Capitoline Museum at Rome. The school of Pergamus, to which this statue belongs, is identified with the reign of King Attalus I., whose reign was signalized by the overthrow of the Gauls which furnished numerous subjects to the sculptors of Pergamus. The most eminent of these sculptors, in the third century B. C., were Pyromachus, Isigonus, Stratonicus, and Antigonus, to one of whom we may safely attribute the original of this famous marble statue. The well-known lines of Byron have so stamped it as the Dying Gladiator that it is difficult for us to disabuse ourselves of the ideas which that name calls up; and yet the new view of it as a dying Gaul is no less pathetic and far more heroic, for instead of an unwilling victim to the brutal passions of a Roman crowd, it embodies the lofty pride of a freeman, who prefers a self-inflicted death to a life of shame. Many things

about the statue prove that the latter explanation of the subject, first given by Nibby, is the correct one. Diodorus Siculus (V. 28) tells us that the Gauls wore their hair thick and bristling, like a horse's mane, standing up upon their heads like the hair of Pan and the satyrs; that they generally shaved their chins, but allowed their mustaches to grow long and droop over the mouth. In order to show their contempt for death, the Gauls sometimes rushed naked into battle, carrying an oblong shield, a battle-horn, and a sword, such as those with which this figure is equipped. They wore a spiral chain of gold bent into a circular form, called the "torques," around their necks, as does this figure. The torques was also worn by the Persians, the Britons, and the ancient Irish (Celts); and Virgil describes it upon the necks of the young Trojans, —

> "It pectore summo
> Flexilis obtorti per collum circulus auri."
> *Æneid*, v. 558, 559.

It was, however, peculiarly Gallic. Livy (vii, 10) says that Titus Manlius (B. C. 361) obtained his surname of Torquatus from the blood-stained torques which he took from the neck of the gigantic Gaul whom he slew in single combat.

Having given himself the death-wound which will save him from captivity, the dying barbarian has fallen so as to cover his shield with his body. He has lost none of his weapons, for he yet grasps his sword, and has near him a fragment of his horn, which he has broken in two in order to render it useless to his enemies.

Nos. 241 and 242. WOUNDED GAULS. These figures, which were brought from Rome to Venice by Cardinal Germain at the beginning of the sixteenth century, and two of the same character in the Museum at Naples, are supposed to belong to a series made by order of King Attalus, of Pergamus, to commemorate the expulsion of the Gauls from Mysia (B. C. third century), and dedicated by that monarch at Athens.

(See notice of DYING GAUL, above, No. 240.)

No. 243. Small HERMA (terminal figure) of Hercules with club and lion's skin, from Athens.

Property of the Athenæum, Nos. 215, 221, 226, 233, 239 and 240. From the Sumner bequest, 222 to 224, 227 to 230, 234 to 237.

ROMAN ROOM.

No. 250. Apotheosis of Homer, a bas-relief in the British Museum, found at Frattocchi, on the Appian Way, where the Emperor Claudius had a villa. In 1819 it was bought for £1,000 from Prince Colonna. It is the work of Archelaus, son of Appolonius of Priene, a sculptor who lived in the reign of Tiberius, A. D. 14–37. Zeus Lycæus, with the Muses, assembled on Mount Parnassus, the Sibyl of the Delphic Oracle, and a bearded man, perhaps intended for Homer, appears in the upper row. The *Ὁμήρειον*, or sanctuary of the poet, as figured upon coins, which contained his seated statue, is sculptured in the lower row. Earth and Time, behind the throne-chair, symbolize his fame. The boy making a libation near an altar upon which sacrifice is offered, is probably Mythos (Myth); opposite to him is History; and the remaining figures are Poetry, Tragedy, Comedy, Nature, Virtue, Memory, Faith, and Wisdom.

No. 251. Satyr. From the British Museum. Townley collection. He holds the pipe of Pan, and wears the lion's skin of Hercules upon his shoulders. Evidently a Roman work of the early empire.

No. 252. Rosso Antico Faun, from the Capitoline Museum at Rome. Found at Hadrian's villa. The red marble in which the original is sculptured was preferred for Bacchic figures, which, in ancient times, were carved out of fig-tree wood and painted red. This color was considered particularly suitable to representations of such sunburnt, sensuous beings as Fauns and Satyrs.

Judging by its style, this pleasing but somewhat labored work is not older than the time of Augustus, and may be classed as Greco-Roman.

No. 253. SATYR, treading on the scabellum, a musical instrument played with the foot. This statue is in the tribune of the Uffizi at Florence. The head, both arms, a piece of the left thigh, and the five toes of the right foot are restorations attributed to Michelangelo.

Presented to the Museum by M. Denman Ross, Esq.

No. 254. Statue of VENUS, called THE CAPITOLINE, from the Museum of the Capitol at Rome. It was found in the valley between the Quirinal and the Viminal hills during the pontificate of Benedict XIV. (1740–58). The type of this Venus preparing for the bath is derived from the famous Cnidian Venus of Praxiteles, but the studied elegance of the rich coiffure, and of the fringe upon the border of the mantle lying upon the vase by her side, indicate a later period than that in which he flourished. The statue is generally considered to be a Greek original, sculptured after the reign of Alexander.

No. 255. HEAD OF A GAUL, from the British Museum, probably made, like the Dying Gaul (No. 240, Fifth Greek Room), by a sculptor of the school of Pergamus, to commemorate the victories of King Attalus over the Gauls.

No. 256. BUST OF SENECA, from the Vatican. This bust corresponds with the fine bronze head at Naples, found at Herculaneum, and with several other busts, identified as portraits of Seneca by a medal formerly in the collection of Cardinal Mattei, which was inscribed with the name of the great Roman philosopher.

No. 257. CLYTIE. A bust in the Townley collection at the British Museum, which was bought from the Laurenzano family at Naples, in 1772. It derives its name from the sunflower leaves which encircle it, though these were not intended to characterize the nymph who was changed by Apollo into a sunflower, but have simply a decorative end. Such pictorial treatment indicates a late period, and we have here no ideal subject, but the portrait of a young patrician maiden who lived at Rome during early Imperial times.

No. 258. STATUE of Aulus Metellus, generally called THE ETRUSCAN ORATOR (Arringatore), a bronze in the Gallery

of the Uffizi, found near the Lake of Thrasimene, about 1575. An inscription upon the border of the pallium which the orator wears over his tunic, seems to show that the statue was erected after his death as a votive offering. It is evidently an accurate portrait of the individual, and this not only as regards the features, but also in that it preserves what looks like a characteristic individual attitude. The style is somewhat dry and hard, whence, probably, its Etruscan name. It corresponds, indeed, to the so-called Tuscanic style of the second period of Etruscan art, which prevailed during the second and third centuries B. C., and continued in a decadent condition during the first centuries of our era. Etruscan art then lost its national peculiarities, and became purely Roman, as in this statue, or Greek, as in the decorations of the so-called Etruscan vases which make the staple of vase collections.

No. 259. STATUE OF AUGUSTUS. From the Braccio Nuovo of the Vatican. Found at Prima Porta, on the site of the villa of Livia, called "ad Gallinam," in 1863. This heroic statue, larger than life, is much the finest of all the portrait statues of the Emperor, both as regards pose, treatment, and execution. With a military cloak (*paludamentum*) twisted around his loins and falling in admirably disposed folds, he holds the sceptre in his raised right hand, in token of command. The Cupid riding on a Dolphin, at his feet, alludes to the descent claimed by the Julian family from Aphrodite, through Iulus, son of Æneas, their ancestor. The elaborately adorned cuirass worn by the Emperor is adorned with three rows of figures in relief. The upper row, representing Apollo in his chariot preceded by Aurora, alludes to the rising glory of Augustus. The second, which represents him in the act of receiving a Roman eagle from a barbarian, in the presence of Apollo, Diana, and Cybele, alludes to his recovery of the standards which had been taken by the Parthians when they defeated Crassus and Antony.

No. 260. CASTS FROM HEADS, FIGURES, ETC., sculptured in relief upon the Column of Trajan, erected at Rome A. D. 106, to commemorate the Dacian victories of that emperor.

This series of 114 compositions, sculptured in a long spiral which winds from the base to the summit of the pillar, is divided midway by a Victory writing the names of heroes upon a shield. This figure, and the fine half-length of Father Tiber below it, show signs of a Greek or Greco-Roman hand, but with these exceptions the reliefs are Roman in character; that is, iconographic, historic, and realistic. They form the best examples of that short-lived national school whose possible growth was checked by Hadrian's eclectic tendencies and special love for Greek art.

No. 261. STATUE OF A ROMAN (perhaps Julius Cæsar) making a sacrifice to the gods. His head is covered with a part of his toga, and in his right hand he holds a patera or cup.

This imposing statue, formerly in the Giustiniani Palace at Venice, was brought to Rome by Hamilton and Volpato, and placed in the Vatican Gallery by Pope Clement XIV.

No. 262. ANTINOUS, represented as Bacchus, bust of a colossal statue in the Vatican Museum at Rome, made during the reign of Hadrian, A. D. 117–138. Found in Palestrina at the end of the last century by the painter, Gavin Hamilton, and presented to the Duke Braschi by Pope Pius VI., it was afterwards removed from the Palazzo Braschi to the Lateran Museum, whence it has been lately transferred to the Vatican. Marks upon the marble show that the drapery about the lower part of the figure was of bronze, not, however, found with the statue. The head of Hadrian's favorite, whom he caused to be worshipped as a deity after his accidental death by drowning in the Nile, is a head of great beauty, though of a somewhat effeminate, soft, and voluptuous character. Of the many portraits of Antinous, made by the sculptors of Hadrian's time, this, with perhaps the single exception of the famous bas-relief at the Villa Albani, is the finest.

Nos. 263–288. BUSTS OF THE ROMAN EMPERORS, from originals at Rome and Naples. Twenty-two, presented by Dr. Jacob Bigelow.

No. 289. JULIA, daughter and only child of Augustus and

wife of Tiberius. A Roman work of the Augustan period, at the Louvre.

No. 290. The Pudicitia (so called). Vat. Cat., Br. Nuovo, No. 23, brought from the Villa Mattei by Clement XIV., and placed in the Braccio Nuovo by Gregory XVI.

The name of Pudicitia was given to this statue, which is remarkable for the beauty and admirable disposition of its draperies, on account of its resemblance to a figure so called represented on the reverse of certain Roman medals struck in honor of Cornelia Salomina, wife of the Emperor Gallienus, and of Ottacilia Severa Marcia, wife of the Emperor Marcus Junius Philippus.

It is now generally acknowledged to be a portrait of the Empress Livia, wife of the Emperor Augustus, and consequently dates from the beginning of the Christian era. Livia is represented in the guise of Hera (Juno), who in the frieze of the Parthenon is distinguished by the throwing back of the bridal veil. Hera's chief attribute is the veil which the betrothed virgin draws around her as a symbol of her separation from the rest of the world. Another of her attributes is the crescent-shaped crown (*στέφανος*) rising above the forehead, as in the Ludovisi Juno (No. 122).

No. 291. Agrippina the Younger, wife of the Emperor Claudius and mother of Nero. A portrait statue in the Royal Museum, at Naples; sculptured in the first century of our era. The facile grace and unstudied ease of this figure give it the highest place among works of its kind. The legs of the chair, the footstool, as well as the nose, both hands, and the end of one of the feet, are modern.

No. 292. Bas-relief from the Arch of Titus, at Rome, which was erected after the emperor's death (A. D. 81) to commemorate the capture of Jerusalem (A. D. 70). The relief represents soldiers bearing trophies of victory, among which the most conspicuous are the seven-branched candlestick and the ark of the covenant, taken from the Temple.

This relief and its "pendant," which decorate the inner sides of the arch, are certainly the finest examples of the

sculpture of imperial times at Rome. They belong to a period when Greek influence made itself felt there, and among works intended for monumental decoration are only surpassed in composition, drapery, and action by the best Greek works of a similar kind. They are, however, essentially Roman, that is, historic and realistic, rather than idealistic, like those of the Greeks.

No. 293. THE BRONZE WOLF, from the Museo dei Conservatori. This work is identified with that of the infant founders of the city mentioned by Livy (Lib. x, 25), which was set up in their honor by the curule ædiles Cneius and Quintus Ogulnius, about 296 B. C. It is an admirable example of the Tuscanic or second period of Etruscan art. The face has an almost human expression, and the erect ears give it a watchful and half-alarmed look. It is modelled with great care, and is very true to nature despite the conventional arrangement of the hair upon the neck and back. The material is treated in a manner worthy of the great reputation of the Etruscans as workers in bronze.

No. 294. MARBLE MASK OF A SATYR, from the Augusteum at Dresden. The traces of color upon the original show that it was painted red. The light from a lamp or torch placed behind it shone through the perforated eyeballs. Such masks, made of terra-cotta, were sometimes set up at night upon private boundary lines to scare away trespassers.

No. 295. STATUETTE OF AN AMAZON from Dresden.

No. 296. ACTÆON DEVOURED BY HIS DOGS, Melampus and Ichnobates. This statue in the British Museum, Townley Gallery, was found by Mr. Gavin Hamilton, in 1774, in the Villa of Antoninus Pius at Civita Lavinia. It represents him at the very moment of his transformation into a stag, with the horns already sprouting from his head, as defending himself from the savage hounds set upon him by Diana, whom he had accidentally seen bathing with her nymphs.

> "Inscius Actæon vidit sine veste Dianam:
> Præda fuit canibus non minus ille suis." *Ovid.*

This group is probably a Roman copy of a Greek original. The right arm and the left hand are restored, and the head,

though antique, does not belong to the figure. The original head, as we know from an antique cameo of the group at the British Museum, was sculptured in a more severe style.

No. 297. Bust of Cicero, from the Vatican, found at Roma Vecchia, near the tomb of Cecilia Metella. The thinness of the face, which agrees with Cicero's description of his appearance, and the general resemblance of the head to that of the great orator represented upon a Greek medal struck in his honor by the Magnesians, at Sipylos, in Lycia, leave no doubt that this is a reliable portrait.

No. 298. Bust from the Capitoline Museum, called a Cicero, but probably the portrait of Caius Asinius Pollio, his rival and contemporary.

Purchased from the Sumner bequest, Nos. 250, 258, 289, 291, 295, and 296. Property of the Athenæum, Nos. 254 and 262; of the Institute of Technology, No. 260. Gift of Mr. M. D. Ross, No. 253; of Dr. Jacob Bigelow, Nos. 263 to 284.

ARCHITECTURAL ROOM.

GREEK AND ROMAN (Classic—C).

East Wall.

C. 1. A CAST of the PORTICO OF THE CARYATIDES commonly called the PANDROSEUM, on the Acropolis of Athens, made at the École des Beaux-Arts, and presented to the Museum by the late Mr. George B. Dorr. The portico is an admirable example of a building in which architecture and sculpture are intimately united. As the entablature was to rest upon human figures instead of columns, it had to be unusually light, lest it should look too heavy for them to bear. This end was attained by suppressing the frieze, and retaining only the architrave and the cornice. The sculptor, in turn, made his statues as like columns as possible, and gave them an architectural character through massive proportions, and straight-lined draperies whose folds recall the flutings of the Ionic shaft. Vitruvius derives the name of caryatide from Caria, a city of the Peloponnesus, which for having given aid to the Persians was punished by the confederated Greeks, who took the women captive, and, to perpetuate their shame, caused them to be represented in art with heavy burdens upon their heads. The caryatides of the Erechtheum, however, have no such significance. They probably represent the priestesses, or the *canephoræ*, young maidens bearing baskets containing consecrated offerings upon their heads, who walked in the Panathenaic procession. In some Roman caryatides such baskets are literally represented, but here they have an architectural form, resembling the capital of a column.

C. 2. Ionic capital and base with a portion of the shaft.

C. 3. Capital. Erechtheum.

C. 4. Corner, capital. Erechtheum.

C. 5. The MARBLE SEAT of the High Priest, from the

Theatre of Dionysos (Bacchus), at Athens. The arms of this very beautiful chair are decorated with griffins in relief. These are repeated upon the strips of marble directly under the seat, together with two priests whose Assyrian character connects them with the expedition of the god to Asia, which he entered and overran, after crossing the Euphrates at Zeugma at the head of an army of Fauns, Satyrs, and Mænads.

Screen No. 1.

C. 6. Table leg. Honeysuckle ornament. Pompeii.
C. 7. Scroll from the Choragic monument of Lysicrates, Athens.
C. 8. Frieze from Metapontum, with lion's head.
C. 9,10. Fragments of monumental Greek vases. See No. 199, Fourth Greek Room.
C. 11. Greek scroll.
C. 12. Head. Pompeii.
C. 13. Cornice moulding; from terra cotta.
C. 14–19. Six pieces from the Erechtheum. (?)
C. 20. Fleuron. Temple of the Sybil, Tivoli.
C. 21. Fleuron.
C. 22-24. Three acroteria; from terra cotta. Athens.
C. 25. Acroterium. Parthenon.
C. 26–32. Seven acroteria; from terra cotta. Magna Græcia.
C. 33. Ionic volute. Bassæ.
C. 34–36. Three Greek fragments.
C. 37. Honeysuckle ornament.
C. 38. Base moulding.
C. 39. Cast from marble acroterium. Athens.
C. 40. From table leg. Pompeii.
C. 41–43. Three pilaster capitals. Pompeii.
C. 44. Panel from terra cotta. Victory, Campana collection.

Screen No. 2.

C. 47. Egg moulding. Temple of Jupiter Tonans.
C. 48–53. Six mouldings.

C. 54. Egg moulding.
C. 55–57. Three large rosettes.
C. 58–63. Six small rosettes from the tomb of the Scipios.
C. 64. Fleuron.
C. 65. Fleuron with pine cone.
C. 66. Frieze.
C. 67. Patera. Temple of Jupiter Tonans.
C. 68. Scroll from the tomb of the Scipios. B. C. 298.
C. 69–72. Four acanthus leaves.
C. 73. Acanthus capital.
C. 74. Lion's head.
C. 75. Acroterium. Villa Pamfili Doria.
C. 76. Roman eagle.
C. 77, 78. Table legs from Pompeii.

On Pedestal in Centre of the Room.

Five casts from terra cotta, Campana collection, viz.: —

C. 79. Two priestesses.
C. 80. Paris and Helen.
C. 81. Helen and Menelaus.
C. 82. Castor and Pollux. (?)
C. 83. Bacchante, faun, and infant Bacchus.
C. 84. Victory and bull. Vatican.
C. 85. Pastoral group.
C. 86. Mercury and part of a group. Louvre.
C. 87. Bacchanal and panther.
C. 88. Faun dancing.
C. 89. Corybante. From vase. Compare No. 166 in Fourth Greek Room.
C. 90. Bacchus and three fauns.
C. 91. Faun dancing.
C. 92. Griffin. From the Vatican.
C. 93. Greek inscription.

C. 94. GREEK VASE, from the Campo Santo, at Pisa, with figures in relief representing a celebration of the Bacchic mysteries. Apart from its artistic beauty, this vase is interesting on account of its connection with the revival of sculp-

ture in the thirteenth century. That it was one of the antique objects studied by Nicholas of Pisa, which led to the regeneration of what was then wellnigh a lost art, is certain, as he repeated one of the groups upon it — namely, that of the Indian Bacchus supported by Ampelos — in his bas-relief of the Presentation in the Temple, which forms one of the series of reliefs around his celebrated pulpit in the baptistery at Pisa. Trained by the Byzantine workmen who were employed about the Cathedral at Pisa, and surrounded by men of his own profession, who were nothing more than stone-cutters, and whose highest idea of sculpture was the carving of bas-reliefs and ornaments for the portals of churches, he had the genius to recognize, in the antique vases and sarcophagi which had lain neglected and despised about the streets of Pisa since the days when she was a Roman colony, and had been used as building material for the walls of her cathedral, the true objects of study for one who, like himself, knew nothing of the treatment of draperies, the grouping of figures, or the principles of composition. He accordingly took them as his masters, and in due time produced those bas-reliefs of the pulpits of Pisa and Siena, which are as superior to the works of his contemporaries as the bas-reliefs of the Parthenon are superior to his own.

C. 95. The frieze of the CHORAGIC MONUMENT of Lysicrates at Athens, erected in the year 334 B. C., in the Street of Tripods, so called because the tripods given to the Choragi, or persons at whose expense musical contests were conducted, were ranged on either side of it, either upon pedestals or in small temple-like buildings. The choragi, musicians, composers, and their associates had the right to have their names recorded in inscriptions. This Choragic Monument, popularly called the Lantern of Demosthenes, contained the tripod gained by Lysicrates, at the festival in honor of Dionysos. It is a round building decorated with columns of the Corinthian order, with a frieze, upon which is represented the victory of Dionysos over the Tyrrhenian pirates. The story is, that Bacchus having been carried off by the pirates as their prisoner, on board a ship, suddenly

freed himself from his bonds, and enveloped the vessel in a mass of vine and ivy leaves. Seeing this miracle, the marauders, aware of the god-like nature of their captive, threw themselves into the sea, and were changed into dolphins.

The sculptor, however, has here represented the transformation as taking place upon the sea-shore.

The frieze has suffered so much by exposure to wind and weather, that it is difficult to form an idea of its original condition. The figures are widely separated from each other, and are treated with sketch-like facility. The influence of the later Attic school shows itself in their long proportions, in the youthful aspect of the god, and his accompanying Satyrs, who, as it seems, were first so represented by the leaders of this school.

BYZANTINE.

Screen No. 3.

B. 1, 2. Two capitals from Aix la Chapelle.
B. 3, 4. Two capitals from Bonn.
B. 5. Capital from Chartres. Belfry.
B. 6. Capital.
B. 7. Panel.
B. 8. Scroll. Men fighting. Bonn.
B. 9. Scroll. Man and animals. Bonn.
B. 10, 11. Capitals.
B. 12, 13. Two fragments of columns.
B. 14, 15. Small capitals.
B. 16. Panel.
B. 17. Large arch moulding. Germany.
B. 18. Small capital.
B. 19. Large capital from Moissac.

FRENCH GOTHIC.

Screen No. 4.

G. 1, 2. Capitals from the Sainte Chapelle. Lower chapel.
G. 3. Small niche with corbel and canopy.
G. 4. Flamboyant clustered bases.

G. 5. Moulding with grape leaves. Notre Dame.
G. 6. Two oak leaves.
G. 7. Two ivy leaves.
G. 8. Moulding with foliage.
G. 9. Large ivy leaf.
G. 10. Large fig leaf.
G. 11. Moulding with lily.
G. 12. Foliage from twisted column. Chartres, 13th century.
G. 13. Foliage. Flamboyant.
G. 14. Cornice moulding with crockets.
G. 15. Foliage.
G. 16. Moulding with vine.
G. 17. Double capital. Notre Dame.
G. 18. Panel, foliage with crocket. Chartres, north porch, 13th century.
G. 19. Panel with vine.
G. 20. Mouldings with grotesques and foliage. Flamboyant.
G. 21, 22. Mouldings with foliage. Notre Dame, Porte Sainte Anne. (?)
G. 23. Small Gothic leaf.
G. 24. Large leaf.
G. 25. Small crocket.
G. 26. Moulding with fig leaves. Sainte Chapelle.
G. 27. Cornice moulding with crockets.
G. 28, 29. Two fragments of foliage.
G. 30. Fragment of capital with foliage.
G. 31. Moulding with foliage.
G. 33. Fragment; two leaves.
G. 34. Small corbel. Flamboyant.
G. 35. Large crocket.
G. 36, 37. Two crockets from Notre Dame.
G. 38. Foliage.
G. 39. Foliage.

Screen No. 5.

G. 41–43. Three large capitals. Transition.
G. 44. Clustered capital.

G. 45. Spandrel with grape-vine. Choir screen. Notre Dame.
G. 46. Spandrel with bat. Choir screen. Notre Dame.
G. 47. Arch moulding with foliage.
G. 48. Fragment of iron work. Notre Dame.
G. 49. Fragment of foliage; three leaves.
G. 50–53. Four small spandrels.
G. 54. Corbel.
G. 55–59. Five bosses.
G. 60. Pilaster scroll. Chartres.
G. 61–75. Fifteen small capitals.
G. 76–79. Four fragments of capitals.
G. 80–82. Three large toes from bases.
G. 83. Toes from double base.
G. 84. Small base with toes.
G. 85. Small toe with foliage.
G. 86. Panel, iron work.
G. 87. Panel, fleur-de-lis. Notre Dame.

ENGLISH GOTHIC.

Screen No. 6.

G. 88–91. Four carved bosses.
G. 92. One small boss.
G. 93–98. Six square pieces of foliage.
G. 99. Drip moulding.
G. 100. Fragment of Early English foliage.
G. 101, 102. Two leaves, Early English.
G. 103. Moulding with leaves.
G. 104–106. Three tympana with foliage.
G. 107, 108. Two fragments of moulding with foliage.
G. 109, 110. Two poppy-heads; from wood-work.
G. 111. Fragment of Early English foliage.
G. 112. Perforated foliage from arch. Door to north aisle of choir, Lincoln.
G. 113. Capital from Lincoln.
G. 114–117. Four pieces diaper work from Lincoln. The large one is from the Easter Sepulchre. 1290–1300.

G. 118. Inscription. Lincoln.
G. 119. Moulding with ivy leaves. Southwell.
G. 120. Duplicate.
G. 121. Section of battlement with shield.
G. 122–126. Five pieces of diaper work with foliage.
G. 127, 128. Two small panels with foliage.
G. 129. Round fragment with ornament.
G. 130. Fragment of moulding with nail head.
G. 131. Panel with face.
G. 132, 133. Two pieces of the Tudor flower.
G. 134–142. Nine bits of moulding.
G. 143–150. Eight capitals from Chapter House, Southwell.
G. 151–158. Eight clustered capitals. Southwell. (?)

South Wall.

ANGEL CHOIR.

12 casts from sculptures in the choir of Lincoln Cathedral. These figures of angels, of which there are 30 in all, occupy the spandrels of the triforium arches of five bays, and are known as the "Angel Choir." They were executed between 1270 and 1282, and rank among the very best examples of early English art. See C. R. Cockerell, "Ancient Sculpture in Lincoln Cathedral" (Lincoln volume of the Archæological Institute).

G. 159. Angel with open book.
G. 160. Angel crowned, with harp. (King David?)
G. 161. Angel with scroll.
G. 162. Angel with lute.
G. 163. Angel with viol and bow.
G. 164. Angel with closed book.
G. 165. Angel with scroll.
G. 166. Angel with falcon.
G. 167. Virgin and child. Angel bearing censer.
G. 168. Christ showing his wounds. Angel bearing a soul in a napkin.
G. 169. Angel bearing a soul in a napkin.
G. 170. Angel with censer.
G. 171. Angel with lute. (Duplicate of 162.)
G. 172. Angel with scroll and palm branch.

G. 173. Finial from the Cantilupe chantry, Lincoln.
G. 174. Imp from wall at side of the choir, Lincoln.
G. 177–185. Nine heads, male and female; corbels for arch mouldings.
G. 186. Small head and moulding. Southwell.
G. 187. Figure from niche.
G. 188. Arm of choir seat.
G. 189–194. Six bosses from cloister of Lincoln Cathedral. (The originals in wood.)
G. 195. Group. King and queen. Lincoln.
G. 196. Group. Doctors disputing. Lincoln.
G. 197. Group. Lady and courtier with lap-dogs. Lincoln.
G. 198, 199. Two spandrels with half-figure.
G. 200, 201. Two decorated niches with figures. Southwell.
G. 202–211. Ten angels in panels, with musical instruments.
G. 212. Three panels with similar angel.
G. 215. Panel with quatrefoils.
G. 216. Head.

The following casts are from the under side of seats in the stalls of the choir, commonly called *Misereres:* —

G. 217. The Ascension.
G. 218. King on throne between two griffins.
G. 219. Elephant and castle.
G. 220 Knight and four dragons.
G. 221. King's head, with Tudor flowers on the crown, and collar of fleur-de-lis.
G. 222. Samson and the lion.
G. 223. The Good Samaritan.
G. 224. The Resurrection, with Mary Magdalen and the gardener.

FRENCH GOTHIC.

South Wall.

G. 225. Colossal head of the Virgin, from central doorway, Rheims Cathedral.
G. 226. Colossal head of the Prophet Ezekiel, from central doorway, Rheims Cathedral.
G. 227–232. Six panels from north doorway of Rouen Cathedral.

G. 233, 234. Two gargoyles from Notre Dame.
G. 235. Boy climbing.
G. 236. Mistletoe, lizard, and snake.
G. 237. Angel from arch of doorway. Notre Dame.
G. 238. Figure from niche. Man and dog.
G. 239–241. Three sculptured crosses. Chartres.
G. 242. Lion. Arm of choir seat.
G. 243, 244. Hands holding book. Chartres.
G. 245. Large corbel. Église de Noyon, Salle Capitulaire 13th century.
G. 246. Large corbel. Palais de Justice, Paris. 14th century.
G. 247. Panel from tomb of St. Firmin. Amiens.
G. 248. Statuette. Virgin. German. (?)
G. 249. Statuette. St. John.
G. 250. Statuette. Nanthilde. St. Denis. Tomb of Dagobert.
G. 251, 252. Two corbels.
G. 253–255. Three misereres. Rouen.
G. 256–264. Nine heads from choir screen. Chartres.
G. 265. Corbel with angels singing.
G. 266, 267. Angels with musical instruments. Notre Dame.
G. 268, 269. Angels with candlesticks. St. Denis.
G. 270, 271. Corbels with mask and foliage, from palace of Louis IX.
G. 272. "Vierge à la Coquille"; from choir of Notre Dame outside.
G. 273, 274. Two weeping monks, "Pleureurs de Bourges," from the monument of Jean, Duc de Berri.
G. 275, 276. Sculptured embroidery. Chartres.
G. 277. Censer. Notre Dame.
G. 278. Censer. Chartres. Porch, 13th century.
G. 279–283. Five grotesque heads. French.
G. 284. Head. Godfrey de Bouillon.
G. 285. Sitting monk. Amiens.
G. 286–296. Eleven monks from tombs of Dukes of Burgundy, Dijon.
G. 297. Figure from tomb in the church at Brou.

G. 298. Figure of the Virgin. Brou.
G. 299. Figure of St. Elizabeth. Brou.

MOORISH.

West Wall.

M. 1–63. Casts from Algiers, some of them from modern work. The gift of Miss Brewer.
M. 64. Block cut from the wall of the Alhambra, showing the original coloring. Gift of J. W. Paige to the Massachusetts Institute of Technology.
M. 65–143. From the Alhambra. Gift of Col. Marin, commissioner from Spain to Philadelphia, 1876.

RENAISSANCE.

On the North Wall.

R. 1. Pilaster, Chateau de Gaillon.
R. 2. Cartouche with Cupid. Door of St. Maclou, Rouen.
R. 3. Cartouche frieze. Door of St. Maclou, Rouen.
R. 4. Mask of Pan. Louvre.
R. 5. Head with helmet.
R. 6. Mask.
R. 7. Double spandrel.
R. 8. Head with helmet.
R. 9. Mask.
R. 10. Capital.
R. 11–16. Six pilaster panels.
R. 17-20. Four pilasters from tomb of Louis XII. St. Denis
R. 21–24. Four capitals from tomb of Louis XII. St. Denis..
R. 25, 26. Two small pilasters from tomb of Louis XII. St. Denis.
R. 27. Small pilaster capital.
R. 28. Panel with crescent.
R. 29. Panel with fleur-de-lys.
R. 30. Laurel leaves.
R. 31. Frieze with laurel leaves. Chateau de Gaillon.
R. 32. Frieze with scroll.
R. 33. Cornice moulding, with Cupid.
R. 34. Mask. Pan.

R. 35. Lion's head from Hotel Carnavelet. Jean Goujon.
R. 36. Cupid from the court of the Louvre. Jean Goujon.
R. 37. Grotesque.
R. 38. Doric capital. Louvre.
R. 39. Part of rusticated pilaster. Louvre.
R. 40. Keystone, enriched. Chateau de Gaillon.
R. 41. Large acanthus leaf.
R. 42. Wreath with ribbon.
R. 43. Rosette.
R. 44. Rosette with honeysuckle.
R. 45. Honeysuckle on flat surface.
R. 46. Honeysuckle on moulding.
R. 47. Pilaster capital with part of entablature.
R. 48, 49. Two panels. Rome.
R. 50, 51. Two panels with arabesque griffins. St. Maur, near Paris.
R. 52. Small column. Composite capital.
R. 53. Bracket. Vatican.
R. 54. Door knocker. Louis XIV.
R. 55. Bas-relief from the tomb of Francis I. St. Denis.
R. 56. Small column. Doric capital.
R. 57. Corinthian capital.
R. 58. Pilaster panel. Spanish.

C. 1, 2, 4, 5, 34, 35, 36, 94, 95, M. 1–63, are the property of the Museum.

M. 65–143 belong in part to the Museum and in part to the Massachusetts Institute of Technology. B. 10, 11, to the School of Drawing and Painting.

All the remaining casts are the property of the Massachusetts Institute of Technology.

RENAISSANCE ROOM.

CASTS FROM ITALIAN MARBLES OF THE FOURTEENTH, FIFTEENTH, AND SIXTEENTH CENTURIES.

No. 301. Trial Plate, representing THE SACRIFICE OF ISAAC, which secured to its author, Lorenzo Ghiberti, the commission for the gates of the baptistery at Florence. This plate, in bronze, together with that made by Ghiberti's competitor, the great architect Brunelleschi, is preserved in the Gallery of the Uffizi. Six artists competed on the invitation from the Signory of Florence and the Merchants' Guild, and within a year submitted their works to the judges, who selected the two by Ghiberti and Brunelleschi as the best. The latter artist then withdrew, and his rival spent twenty-one years, 1403-24, in modelling, casting, and finishing the first gate; the second gate (the so-called Gate of Paradise, of which a cast may be seen in the Upper Hall of the Museum), which he commenced almost immediately after completing the first, was finished in 1448. Ghiberti's Sacrifice of Isaac, although by no means equal to some of his later works, is a picturesque composition, which tells its story clearly and with a certain elegance of diction which shows the classical tendencies of the time. Technically, the bronze is admirable.

Nos. 302-304. Bronze RELIEFS from the front and ends of the bronze "Cassa," or RELIQUARY, containing the bones of ST. ZANOBIUS, in the Cathedral at Florence, by Lorenzo Ghiberti. The long relief represents the miraculous restoration of a child to life in answer to the prayer of the saint; the short relief, two other miracles performed by him. This Reliquary was cast in 1440. In the centre of the first relief lies the body (over which the spirit hovers in the likeness of a little child) between the praying saint and the kneeling

mother, who are surrounded by a crowd of spectators. The story is exquisitely told, the kneeling figures are full of feeling, the by-standers of sympathy, and the vanishing lines of the perspective are managed with wonderful skill, so as to lead the eye from the principal groups through the nearer and more distant spectators, to the gates of the far-off city.

No. 305. Perseus and Andromeda, a bas-relief by Benvenuto Cellini, from the marble pedestal of his bronze statue of Perseus in the Loggia de Lanzi, at Florence. (1547.) This pedestal is enriched with skulls, goats' heads, festoons, terminal figures, and bronze statuettes in niches, and although somewhat overloaded, and too slender in its proportions for the statue which it supports, is very elegant in design. Elegance, which, as we understand it in a work of art, implies a certain evident aiming at effect, is incompatible with true nobility of style. It is the distinguishing characteristic of the best works of a period of decadence, such as that in which Cellini lived. He was an artist who, despite all his marvellous technical skill and fertility of invention, sinned against pure canons of taste by aiming at elegance rather than at beauty. His work in marble and bronze is always the work of a goldsmith preoccupied with ornamental effect, never that of a sculptor, to whom ornament is of secondary importance. The Perseus with its pedestal looks like a magnified piece of decoration for the table or the mantel-piece, being rich and elegant, but wanting in the higher qualities of monumental art. The bas-relief represents the rescue of Andromeda, daughter of Cepheus, king of Æthiopia, by Perseus, from a sea-monster to whom she was about to be sacrificed, as commanded by the oracle, in order to free the kingdom from an inundation sent by Poseidon. Chained to a rock, with her long tresses floating in the wind, she shields her eyes with her hand as she looks upwards for help from her deliverer, who, descending from the clouds with a drawn sword in his hand, is about to attack the monster, a horrible creature with bat-like wings, claws of iron strength, and a body covered with scales. Upon the shore stand Cassiopeia and Cepheus, mother and father of the victim, together with her affianced

lover, Phineus, who, followed by a troop of warriors on foot and on horseback, rises like an avenging spirit from the earth.

No. 306. Bust of the Infant St. John. Florentine, fifteenth century.

No. 307. Bust of Rinaldo della Luna, from the Uffizi, sculptured by Mino di Giovanni, called da Fiesole, b. 1432, d. 1484.

No. 308. Bust of Pietro Mellini, a Florentine merchant, from the Uffizi, sculptured in 1474 by Benedetto di Nardi da Majano, of Florence, b. 1442, d. 1497.

No. 309. Bust of Matteo Palmieri, from the Uffizi, made by Antonio Rossellino. See No. 36.

Nos. 310 and 311. Two bas-reliefs of the Madonna and Child, by Mino di Giovanni, called Mino da Fiesole, one of the best Tuscan sculptors of the fifteenth century. Like his friend, Desiderio da Settignano, Mino was a follower of Donatello in the treatment of bas-relief, and attained great skill in it, as these works show. His talent was rather limited in its range, and his style not always exempt from mannerism, though eminently refined, delicate, and pure.

Nos. 312 and 313. The Marriage of the Virgin; and the Annunciation, two bas-reliefs, from the Tabernacle or Gothic Shrine, in the Church of Or San Michele, at Florence, sculptured by Maestro Andrea Arcagnuolo di Cione, called Orgagna, in 1358. The base of the Tabernacle, which enshrines a miracle-working picture of the Madonna, is enriched with a series of reliefs set in octangular recesses, of which these are two of the finest. Simple in arrangement, religious in feeling, and composed of well-draped and well-grouped figures, the Marriage of the Virgin is an excellent example of the Florentine school, at a period which continued the traditions of the Pisan under Giottesque influences. With Orgagna the Pisan school may be said to close. The Florentine school of the Renaissance opens at the beginning of the fifteenth century with Ghiberti and Donatello. The first is a purely religious school; the second shows art of all kinds, brought under classical influences. Andrea Orgagna,

who was distinguished not only as a sculptor, but also as an architect, painter, goldsmith, and poet, is one of the great representative Italian artists of the fourteenth century.

No. 314. BAS-RELIEF from the base of the tomb of Francisco Sassetti, in the church of Santa Trinita at Florence, by GIULIANO DI SANGALLO, who died in 1516. The Sassetti monument consists of a sarcophagus of classic form set under an arch, upon the base of which are sculptured an infinite number of little figures performing funeral obsequies, and sacrificing a lamb upon a tripod. The medallion portrait of Sassetti, which is flat in relief and realistic in style, occupies the centre of the slab.

No. 315. BAS-RELIEF, by Andrea Verocchio, from the Uffizi, representing the death of Selvaggia Tornabuoni in child-bed. It belonged to a monument erected to her memory by her husband, Francesco Tornabuoni, in the church of Sta. Maria sopra Minerva at Rome. Despite its exaggerated action and sentiment, and the breaking up of its draperies into a multiplicity of folds which disturb the general effect, this relief has a pathos which goes far to redeem its defects. The figure of the woman sitting by the bedside with bowed and veiled head is grandly conceived, and that of the dying woman is eminently true to nature.

No. 316. BAS-RELIEF IN BRONZE, representing the Feast of Herod. Cast for the font of the baptistery at Siena about 1427 by Donatello.

No. 317. ST. JOHN THE BAPTIST BROUGHT BEFORE HEROD. A bronze bas-relief made for the font of the baptistery at Siena, by Lorenzo Ghiberti, about 1427.

No. 318. FAITH, a bas-relief in the Uffizi, sculptured by Matteo Civitali, of Lucca, b. 1435, d. 1501.

No. 320. BAS-RELIEF from a bronze door, by LUCA DELLA ROBBIA in the Cathedral at Florence; ordered in 1445, finished in 1464. This is one of the works of a Tuscan sculptor, whose name is universally associated with the so-called Robbia ware (glazed terra-cotta), which he invented after he was forty-five years old. Before that time he worked in marble and bronze exclusively, and attained great and

deserved reputation as a sculptor ; after it, as in the present case, he only occasionally perpetuated his compositions in those more durable materials. The ten panels of his bronze door, at the Cathedral, contain figures of the Madonna and Child, St. John the Baptist, the four Evangelists, and the four Doctors of the Church, each of whom is attended by two angels.

No. 321. St. George and the Dragon, a bas-relief by Donatello on the base of his statue of St. George, which stands in a niche on the outside of the Church of San Michele, at Florence. In this spirited and masterly composition mediæval and classical elements are curiously and happily blended. It is thus characteristic of the Renaissance period, when ancient art was studied with passion, as by Donatello in the gems and marbles belonging to the Medici, without, however, completely absorbing the romantic element of the Middle Ages, The group formed by the Knight and the Monster in this relief is like the verse of a ballad carved in stone, while the maiden who waits the issue of the combat is no less antique n feeling and treatment.

No. 322. Christ in the Sepulchre supported by Angels, a bas-relief by Donatello (b. 1383, d. 1466), in the South Kensington Museum.

No better example can be found of the unrivalled skill of this great Tuscan sculptor in the treatment of relief (*rilievo*) than this. The graduations are infinite between the very flattest kind of relief (*stiacciato*), in which the surface is raised hardly more than the thickness of a sheet of paper, up to bas-relief proper. Nor are the artistic qualities below the technical in excellence. The composition is excellent; and the expression, though perhaps somewhat exaggerated, is pathetic and touching.

No. 323. St. Cecilia. A bas-relief by Donatello, in the South Kensington Museum. In this exquisite profile head, the master of masters in the treatment of relief again asserts his supremacy. Of all Donatello's works, this is perhaps the best known and the most popular. The refined, pure outline of the features, the graceful bend of the head, the classi elegance

of the coiffure, the modest loveliness of the face, are excellences which command general admiration, while the subtle graduation of planes from the lowest to the highest portions of the relief, and the delicate manipulation of the whole surface, especially delight the technical connoisseur.

No. 324. PANEL FROM A PULPIT outside the Cathedral at Prato, sculptured by Donatello about 1434. Here upon a slightly curved surface the skilful artist has represented a charming group of children dancing in a circle with joined hands, and in order to make the forms in the foreground stand out from those behind them, has marked their outlines with deep and angular edge-cuttings, which in the sunlight throw sharp and clear shadows. These falling upon the figures in the background, which are in low relief, divide them to the eye from those nearest to it.

Nos. 325–336. TWELVE BAS-RELIEFS BY DONATELLO, modelled and cast in bronze by Donatello for the decoration of the high altar in the Church of St. Anthony at Padua, between 1451 and 1456. They represent angels singing and playing upon musical instruments, and are admirable examples of the master's peculiar style. The casts give no idea of the technical excellence of the bronze originals, whose carefully finished surfaces are hammered out with the utmost diligence, showing, even in the least important parts, that every resource of art has been lavished upon them.

Nos. 337–346. A SERIES OF ALTO-RELIEFS made for the marble balustrade of the organ-loft in the cathedral at Florence, by Luca della Robbia, between 1435 and 1445. These reliefs, which were never set up in their destined places, have been preserved in the gallery of the Uffizi. They represent a band of youths dancing, playing upon musical instruments, and singing. The skilful grouping of the figures, their graceful attitudes, variety of expression, and truth to nature, completely save a subject, in itself without variety, from becoming monotonous. In the well-known group of Singing Boys, the expression of each face is wonderfully true to the quality of the voice. Without any stretch of the imagination, we recognize in the quartet of voices the shrill treble, the

rich contralto, the luscious tenor, and the sonorous bass, and as we listen to their "ditties of no tone," feel, with the poet, that "heard melodies are sweet, but those unheard are sweeter."

No. 347. ADORING MADONNA. A circular bas-relief, with figures and landscape in the background, from the gallery of the Uffizi at Florence. Antonio Rossellino de' Gambarelli, its sculptor, was called del Proconsolo, from the quarter of the city of Florence in which he was born in the year 1427. He died about 1490. He was one of the best Tuscan sculptors of the fifteenth century. In his early years he is said to have studied under Donatello, although in style his works belong to the school of Ghiberti. Like that great artist, he employed pictorial artifices in sculpture, as this relief, which is a picture in marble, plainly shows. The gradual flattening of the relief, the landscape background, the sky, and the treatment of the figures in perspective, all have their prototypes in the reliefs of the Baptistery gates. (See cast in the upper hall.)

Nos. 348 and 349. DAY AND NIGHT. Two allegorical figures by Michelangelo from the tomb of Giuliano de Medici at San Lorenzo, Florence. The sculptor worked on these figures at intervals from 1525 to 1529, and again, perhaps, after the capitulation of Florence (1530) until the death of Clement VII., four years later, when he returned to Rome to paint the Last Judgment in the Sistine Chapel. The Night, a colossal sleeping woman, whose identity is marked by the star between two small horns upon her forehead (*cornua noctis*), the owl, the mask, and the bunch of poppies beneath her feet, is one of Michelangelo's most highly finished statues. The Day, a waking giant, rising like the sun above the horizon, recalls by his shadowy indistinctness and strange attitude such shapes as we see in cloud *cumuli*. Like many of Michelangelo's statues, it is only blocked out in the marble. With the two other recumbent figures of Aurora and Twilight upon the tomb of Lorenzo de Medici in the same chapel, the Day and Night are supposed to typify the brevity of human life, which is marked by these rapidly succeeding divisions of

time. What Michelangelo really meant to express we shall never exactly know, for the recumbent figures have no apparent connection with the persons whose monuments they adorn One of his most beautiful sonnets is addressed to Night, "that sweet but sombre space of time" which brings forgetfulness to the weary, and forshadows death, which will give all things rest at their journey's end. The celebrated lines of Giovanni Strozzi to the statue of Night, which speak of her as really sleeping, and call upon those who doubt it to waken her, that she may convince them that she is alive, were answered by the sculptor in words which express the feeling that it is better to slumber in times like those in which he lived than to wake to injustice and wrong. When he wrote them his patriotic heart was full of grief for the oppressed condition of his beloved Florence, but more probably when he sculptured the statue he had in his mind the longing for rest which inspired the sonnet. In the Day he may have embodied all his oft-recurring feelings of proud resistance to those obstacles which beset his path from the cradle to the grave. When Julius threatened him, and Leo exiled him to Carrara, and Clement made him work for the glory of the Medici, and Paul III. forced him to paint the Last Judgment, his spirit revolted for a time, and, like the Day, he looked out upon the world in defiant strength. But with thoughts such as these, the Aurora and the Twilight apparently have no connection, and we are at a loss to explain them otherwise than as pale allegories of the flight of time.

No. 350. CUPID, by Michelangelo, in the Kensington Museum, purchased at Rome from the Campana collection. This is one among the lately recognized works of the great Florentine, probably sculptured at the end of the fifteenth century during his first visit to Rome, for a Roman gentleman named Galli. The god, a well-balanced, graceful figure, kneeling on one knee, in an attitude which gives great variety of outline and allows an advantageous display of form, is by some supposed to be a youthful Apollo following the flight of an arrow which he has just shot downwards from a height.

No. 351. HEAD OF DAVID, from the statue of Michelan-

gelo Buonarotti, now in the Bargello at Florence. Michelangelo made this statue out of a block of marble, which had been so cut down by an incompetent sculptor, named Agostino di Guccio, about fifty years before, that it seemed unfit for use. It had lain for some fifty years in the workshop of the cathedral, when he commenced his apparently hopeless task, which was completed within two years, to the wonder and admiration of all Florence. The David was then set up upon the terrace (Ringhiera) of the Palace of the Signory (Palazzo Vecchio), where it presided over the city like its tutelary genius until a few years ago, when it was removed to the Bargello for safer keeping. The most marked characteristic of the head, with its speaking eyes and sudden turn of the neck, is its wonderful vitality. The lank proportions of the figure, necessitated by the shape of the block out of which it was made, are perfectly suited to the physical ideal of a young shepherd at that awkward age when the limbs are not yet knit into symmetry.

No. 352. HOLY FAMILY, an unfinished bas-relief in the Royal Academy, London, sculptured by Michelangelo for Taddeo Taddei, a citizen of Florence distinguished for his love of the arts and his patronage of artists. It was brought to England by Sir George Beaumont. Together with the grandeur of style characteristic of the master, it has a grace somewhat unusual in the works of one whose tendencies were to the sublime rather than the beautiful.

No. 353. HEAD OF A SLEEPING PRISONER, commonly called THE SLAVE, by Michelangelo, from the Louvre The statue, one of his finest works, was intended to decorate the tomb of Pope Julius II. It was presented, together with another statue of a prisoner, to Roberto Strozzi by Michelangelo. From him they passed into the possession of Francis I., who gave them to the Constable de Montmorenci.

No. 354. EFFIGY OF MARTINO SOCCINO, the elder, a distinguished Sienese jurisconsult, by Lorenzo di Pietro, called Vecchietta, b. 1412, d. 1480.

This artist was the pupil of Giacomo della Quercia, the most eminent of Sienese sculptors. The effigy in bronze,

now in the Uffizi, belonged to a monument in the church of St. Dominic at Siena. The head, hands, and feet appear to have been cast from life. The drapery is stiff and unpliable.

No. 355. MERCURY, a cast from a bronze at the Uffizi, by Giovanni, Gian or John Bologna, or Boullogne (his family name), called Il Fiammingo (the Fleming) from his birthplace, Douai, in Flanders. The exact date of this work is not known, but it was cast somewhere about the middle of the sixteenth century (1560 ?). "Who does not know this light and airy youth, with winged feet and cap, soaring aloft upon some Jove-commissioned errand, with the caduceus in his hand and the head of Æolus beneath his foot, since, Mercury-like, he has winged his way to museums and private houses in every quarter of the globe?"

No. 356. DAVID, a bronze statue in the Uffizi, by Donatello (b. 1386, d. 1466). This happy example of the influence of the antique upon one of the most original of Tuscan sculptors, represents the youthful, undraped hero wearing a shepherd's hat wreathed with ivy on his head, and standing with one foot upon the head of his gigantic enemy. In his right hand he grasps a huge sword, and rests the left upon his hip. The side of Goliath's helmet is adorned with a flat relief of antique character, representing children dragging a triumphal car.

No. 357. DAVID in bronze. From the Uffizi at Florence. Modelled about 1476, by Andrea Cione di Michele, born 1432, died 1488; called Verocchio on account of his correctness of eye. The head of this statue is decidedly Leonardesque in type, though Verocchio was not the pupil, but the master of Leonardo da Vinci. Its somewhat meagre forms are refined and elegant, and there is a sprightly life about the whole figure which arrests the attention.

No. 358. MADONNA AND CHILD. By Giovanni Pisano, b. about 1240, d. 1320.

No. 359. SAVONAROLA, from a terra-cotta bust of Florentine workmanship, in the Kensington Museum. Fifteenth century.

No. 360. HEAD OF THE MADONNA. By Michelangelo.

Of the casts in this room, Nos. 301 to 305, 310 to 314, 320, 321, and 324 are the gift of Mr. Charles C. Perkins, No. 351 of Mr. Thomas Gould, and No. 353 of Mrs. Andrew Wheelwright. Nos. 348 and 349 are the property of the Athenæum, and No. 360 of the Institute of Technology.

A list of books containing information about the artists and works of art referred to in this catalogue of casts at the Museum is subjoined for the convenience of students.

ANTIQUE.

1. Geschichte der Griechischen Kunstler. *H. Brunn.*
2. " " " Plastik. *J. Overbeck.*
3. Antiken Schriftquellen. "
4. Bausteine. *Friedrichs.*
5. Ausgrabungen zu Olympia. *E. Curtius.*
6. Hermes und der Dionysos Knabe. *G. Treu.*
7. Halicarnassus. *C. E. Newton.*
8. Lycia (Travels in). *Sir Chas. Fellowes.*
9. Histoire de l'Art Grec. *Beulé.*
10. Catalogue of Casts in the Berlin Museum.
11. " " " Dresden " *Hettner.*
12. Cat. des Antiques au Musée du Louvre. *Fröhner.*

RENAISSANCE.

1. Biographies of Michelangelo, by *Harford, Wilson, Grimm, Gotti, Duppa, Perkins,* etc.
2. Tuscan Sculptors, 2 vols.
3. Italian Sculptors, 1 vol. *C. C. Perkins.*

ROOM OF THE GREEK VASES.

SIX BAS-RELIEFS from the façade of the Château d'Anet, sculptured by JEAN GOUJON, the most renowned of French Renaissance sculptors. The style is elegant and refined, but not exempt from mannerism.

The Château d'Anet, built for Henry II. and Diane de Poictiers in 1522, by Philibert Delorme, was almost entirely destroyed during the Revolution. A portion of the façade has been erected in the court-yard of the École des Beaux Arts at Paris.

Also by Goujon, the bust of Diana de Poitiers, and the reclining figure of an infant which surmounted the urn holding the heart of the Constable de Montmorency.

Head and three infant figures by GIO. FIAMMINGO.

Two figures of lions and a panther by ANT. LOUIS BARYE.

The Four Seasons, by BOUCHARDON.

FLAXMAN'S Shield of Achilles.

FRANZ XAVIER DENGLER. A group of casts and sketches given to the Museum by his father, F. X. Dengler, of Covington, Ky.

Busts of Henry F. Farney and —— Moore. Group of Sleeping Beauty, of "Caught," of Imelda and Azzo. Figure of "Pouting Boy" and of a woman with a lady-bird. Three sketches of Painting, Sculpture, and Architecture, designed for statues to be placed on the façade of the Museum.

MARBLE VASE of the time of Augustus, found in the kingdom of Naples, and purchased for the Athenæum by the Baron de Triqueti at Paris. Property of the Athenæum.

ANTIQUITIES FROM CYPRUS.

The antiquities from Cyprus were sent to this country in 1871 by General L. Cesnola, U. S. Consul, at Cyprus. They are but a small portion of the treasures taken from the Necropolis at Idalium (were he opened about 8,000 tombs), and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient, and for the most part Phœnician. The Phœnicians, who were the great merchants of antiquity, carried on an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system of ornament used upon this ancient earthenware, which we may call Phœnician, Pelasgic, or early Archaic, is made up of straight bands, zigzags, simple and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted or marked upon the clay while in a soft state by means of pointed sticks, knotted cords, or little wheels. Animal forms are rare, and conventional plant and flower forms unknown. The decorative system so closely resembles that

of old Celtic pottery, and that of bronze implements found in the tombs of Northern and Central Europe, that certain archæologists have supposed it to have been introduced into Greece, Italy, and the countries of Northern Europe by the Aryan tribes after their dispersion. Next in date to this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water fowl and conventional plant forms, are painted. The animal forms, instead of being, as in the older examples, straight-lined, angular, and thin, are rounded in outline and full in form. The hunter in his chariot upon the Œnochoe (No. 10) seems copied from an Assyrian bas-relief.

Taken as a whole, the pottery from Cyprus represents a very ancient art system.

It comes next in date to that made by a people of the Stone Age, perhaps 2000 years B. C., which is found at Santorin, Thera, and Aspronisi (volcanic islands of the Archipelago). The Phœnicians colonized these and other Mediterranean Islands about 1500 B. C., after they had been twice covered with lava, under which prehistoric pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery, the black Chiusi ware, and the Græco-Italian painted vases at the Museum form together a collection which represents ancient Keramic art from about 1000 to 100 B. C.

Among the most interesting objects in the Cyprus collection are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidation, through contact with earth of a certain quality during many centuries. Oxidation, which gradually destroys glass and metal, has no power over terra cotta. The beautiful Greek fragments of statuettes in the Museum are as perfect as if made yesterday. Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one of the Parthenon marbles in style and spirit.

The statuette, in calcareous stone, of a female figure holding a child in her arms, No. 127, repeated in the terra cotta, No. 133, is one of many such figures found at Cyprus, which, although it had no artistic school, was a centre of fabrication for small objects of devotion, such for instance as the rude

little terra-cotta idol, No. 136, which probably represents Aphrodite. Similar figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucian also says that terra-cotta figures of this kind were sold near the Temple of Venus, at Cnidos.

The little stone group, No. 152, is one of many repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such goddesses were called κουροτρόφοι, *i. e.*, nursing goddesses. A certain number of divinities were so regarded, as, for instance, Demeter, Gæa, and the great goddess of Cyprus, Venus Astarte, who seems to have been a combination of the conception of the Oriental Ashtaroth and the Greek Aphrodite. The group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs of Idalium, here exhibited, are rudely shaped, and, in some instances, gaudily painted toys. It has been suggested that mothers placed these playthings in their children's graves.

The Cyprus cases contain pottery, figures, and other objects in terra cotta, as well as small stone heads, cylinders, amulets, and ancient glass found at Cyprus by General Cesnola. The large stone heads from the same island are placed on brackets against the adjoining wall. These heads are of great interest, from the variety of type which they exhibit. The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each represented in these mutilated monuments.

CASE A.

The gray earthen vases, bowls, pateræ, decorated with parallel lines, concentric circles, and checkered designs, with occasionally a figure resembling the vanes of a windmill, were found in Phœnician tombs at Idalium, a city conquered by Greek colonists.

The vessels of whitish clay, decorated with cross-lines and checks of rough execution, were found with cylinders and other work of Assyrian origin.

The red glazed ware, not checked, resembles that from the

island of Samos, and is probably of Græco-Roman date; while the red ware of fine clay, ornamented with concentric circles, also from Idalium, came from a group of tombs apart from the rest, belonging, probably, to a different race or epoch.

The vases, with similar Phœnician designs *scratched* upon them, were found at Alambra, and with them bronze spear-heads, knives, and toy figures of warriors.

The principal objects of interest are,

A VERY ANCIENT PITCHER, vertical and horizontal bands in brown, formed of lines, dots, and diamond-shaped patterns.

PHŒNICIAN BIRD-SHAPED PITCHER, ornamented with diagonal and vertical lines in red. Another with neck and tail, ornamented with indented zigzag lines, holes in rings for suspending. Another of yellow clay, the rings disposed vertically in four rows, painted with diagonal lines forming rows of triangles in brownish red. ARYBALLOS or Pilgrim Bottle; red clay, with double handle.

Greek AMPHORA, with twisted handles and cannellated body, remarkably beautiful shape.

In the case an ŒNOCHOE. Round the neck are straight and zigzag lines in black and red. Animal-headed handle. The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a lion hunt as figured in Assyrian bas-reliefs. ANOTHER, of yellow clay with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side. ANOTHER, decorated with an animal of the deer species. ANOTHER, decorated with a bird in black and red. A SMALL PITCHER; zone of birds; at base, leaves; ornament at the top composed of lines crossing each other.

Fifty-one pieces of GLASS, including lachrymatories, cups, bottles, pateræ, and a flat round plate.

A number of TOYS, figures of animals, etc. Two figures supposed to be standing in a chariot; terra cotta, and very rudely modelled. PHŒNICAN TOYS, a horse with a jar on his back; a little animal of terra cotta; a figure on horseback; a terra-cotta chariot. VOTIVE OFFERING, bull's head (Apis) VASE, shaped like a bull. VASE, shaped like a

duck, terra cotta. WEIGHTS, CYLINDERS (used by the Assyrians as signet rings), a button, etc. Egyptian and Phœnician AMULETS. A Phœnician IDOL, representing the great Goddess of Cyprus, VENUS ASTARTE. MASK of a bearded man, colored red and black.

ABOVE THE CASE, large AMPHORA used to hold wine or oil. The pointed base was stuck in the ground. Two earthen jars with Phœnician inscriptions, one is "MAHAZ," the name of a large vessel used for wine.

IN THE CENTRE are grouped various heads, fragments of statues, etc. STONE STATUE, head detached, representing a priest of Venus holding the sacred dove in his hand Roman type.

CASE B.

The small terra-cotta Female Heads are often of great beauty. STATUETTE OF CYBELE, or Gæa (Mother Earth), crowned heads of APHRODITE, or the Syrian Goddess. STATUETTE of a Seated Woman holding a child upon her knees. Cybele "κουροτρόφος." HEAD draped like the Pudicitia of the Vatican. HORSE'S HEAD, very fine, style of the Parthenon marbles. SMALL STONE HEADS, the long nose is a characteristic of the modern inhabitants of Cyprus. LAMPS of terra cotta.

CASE C.

One hundred and nine objects in BRONZE, consisting of spear-heads, a mirror, hatchets, armillas, mortuary rings, hinges, and fibulæ ; two objects in silver ; serpentine pateæ and cones (emblems of Venus).

CASE D.

ETRUSCAN VASES.

This collection of Etruscan pottery consists chiefly of the black ware with ornaments in relief found at Chiusi (the ancient Clusium), and of small sarcophagi ("ash chests"). These objects from the Museum at Chiusi, which was purchased by Sig. Servardio, of Florence, were bought at public sale in 1875, and presented to the Museum by Mr. J. J. Dixwell. The Chiusi pottery, which is of "coarse, black, unbaked ware, of uncouth forms, grotesque decorations, rude workmanship, and no artistic beauty, is of great

interest as illustrative of Etruscan art in its earliest and purest stages, ere it had been subjected to Hellenic influence. Such ware is peculiar to Chiusi, Sarteano, and the neighboring Etruscan cities."

The collection presented by Mr. Dixwell consists of forty-seven objects. Among the most remarkable are the Focolari or Recipienti. These oblong, round, or square trays were either used as braziers, or to contain toilet articles, or for fumigation, or to hold flour at the funeral feast. Dennis (*op. cit.*) thinks that if sepulchral in their application and meaning, they may still be regarded as "imitations of domestic furniture once actually in use and rather pertaining to the *triclinium* than to the toilet."

The small sarcophagi, cinerary urns, or "ash chests," in the Dixwell collection, are of great interest. They retain traces of color, and are decorated with recumbent figures, probably representing the deceased whose ashes they contained, and with bas-reliefs. The bas-reliefs being multiplied from moulds show little variety of subject. They represent Jason, Cadmus slaying the warriors sprung from the dragon's teeth, or the combat of Polynices and Eteocles.

Besides the black ware peculiar to Chiusi, painted Etrusco-Greek vases, etc., of every description, are found in its cemeteries. Some specimens may be seen in this collection.

CASE E. **GREEK VASES.**

The collection of Græco-Italian fictile painted vases, Nos. 1 to 41, found by Alessandro Castellani, in the tombs of Etruria and Campania, was presented to the Museum by Mr. Thomas G. Appleton.

Nos. 42 to 54, inclusive, were presented by Mr. Edward Austin. Others in the same case were loaned by Messrs. G W. Wales and C. C. Perkins.

In the first half of the last century it was customary to regard the painted vases found in Italy as Etruscan; but as numbers of vases with Greek inscriptions were found in the tombs of Magna Græcia and Sicily, Winckelmann declared them to be Greek. After this, the names of Italo-Græco and

Siculo-Græco were applied to them according to the locality where they were found, while those with black figures on a red ground were particularized as Sicilian, and those of the best period, with red figures upon a black ground, were named Nolan, from Nola in Campania, where they were first discovered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828, by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with subjects relating to the myths and poetry of Greece, Greek in style, and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek direction. This conclusion applies not only to the Vulci vases, but also to all those found in the cemeteries of other Italian cities, not of Hellenic origin. Certain kinds of vases like those in the Dixwell collection of black ware ornamented with figures in relief, which are found only in Italy and especially at Chiusi; those adorned with representations of Etruscan deities, and with emblems and symbols connected with the worship of Bacchus as god of the infernal regions; and those inferior copies of Greek originals evidently painted by native scholars of foreign masters, which are found at Chiusi, may be regarded as Etruscan works, but with these exceptions the painted vases found in Etruria are undoubtedly of Greek origin.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesserae," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysus, or Bacchus, was the husband of the Eleusinian Demeter, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases (*i. e.* vases filled with oil from the sacred olive tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panathenaic festivals) were preserved as marks of honor and buried with the recipient. The Lekythoi

found in Attic graves were often expressly made for burial purposes, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or, being unglazed, are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave chamber. The subjects represented upon them are divisible into two great categories, namely, mythic, embracing the whole cycle of Greek mythology, and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine, carefully prepared clay, of a bright-red color, which they heightened by a varnish mixed with red. Before using this varnish, they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones; or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay They first marked out the general outlines and the contours of limbs, muscles, and draperies with a sharp instrument, and then went over them with a brush filled with dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added by the vase painters of the latest period, after the vessel had been twice burnt in the furnace.

For purposes of classification, the following division into six classes may be taken as resting on good authority, though these names are not in all cases applied with absolute certainty : —

1. Amphora, Pithos, Pelice, and Stamnos, large vases for holding wine, oil, figs, and honey.
2. Hydria and Kalpis, vases for carrying water.

3. Œnochoe, Olpe, and Prochoos, pitchers for pouring out wine and water.

4. Krater, Kelebe, and Oxybaphon, vases for mixing wine with water.

5. Kantharos, Kyathos, Karkhesion, Holkion, Skyphos, Kylix, Lepaste, Phiale, Keras, and Rhyton, drinking vessels.

6. Lekythos, Alabastron, Askos, Bombylios, Aryballos and Kotyliskos, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus collections, as, for instance, —

Amphora, Nos. 5, 12, 13, etc.
Kalpis, Nos. 7 and 17.
Œnochoe, Nos. 24 and 25.
Prochoos, No. 48.
Oxybaphon, No. 23.
Krater, No. 37.
Kylix, No. 20.
Kantharos, Nos. 22 and 33.
Skyphos, No. 21.
Aryballos, Nos. 4 and 32.
Patera, Nos. 35 and 36.

The Appleton Collection contains examples of vases of four periods subsequent to the prehistoric period, which is represented by three small vases, probably found in one of the Terremares (swamps) of Æmilia. These vases are similar to those found in nearly all the Swiss lakes. This pottery, which is found only in Northern Italy, is either plain, like these examples, or adorned with horizontal or vertical lines incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is hand-made, *i. e.* made without the aid of the wheel, which was however, used at a very early period both in Egypt and in Greece, whence the cup or dish fashioned upon it was called the daughter of the wheel.

The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part they were made at

Corinth, a city renowned for its potters and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. Nos. 4–11.

The vases of the second epoch, 500 to 300 B. C., are adorned with figures painted in a black pigment upon a red background. The figures are disposed in single file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is, for the most part, mythical. The oldest belong to the sixth century B. C., but such vases were made up to a late period. In some cases this style and the succeeding were mixed; but when this is the case, the black figures are treated archaically according to traditional stylistic laws. Nos. 12–15.

The vases of the third epoch, which extends from about 300 to 200 B. C., are the finest. The subjects illustrate Greek mythology and Epic poetry. The figures, which are red upon a black ground, are of the purest outline, and show the highest technical skill. See Appleton Collection, Nos. 16–26.

The vases of the fourth epoch (200–100 B. C.) are of Apulian manufacture. They belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. They are, in many cases, of enormous size, very elaborately decorated, overcharged with ornament and color, and extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. Nos. 27–41.

PREHISTORIC.

1, 2, 3. THREE SMALL VASES of black and brownish earth from prehistoric Lacustrian habitations in Northern Italy. From the Bolognese district.

ASIATIC. FIRST EPOCH, 700-500 B. C.

4. ARYBALLOS, of yellow, unglazed earth, decorated with a fantastic, tiger-headed bird, surrounded by open and closed lotus flowers.

   These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish-yellow. Found at Cuma.

5. AMPHORA. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

6. ŒNOCHOE. Zone of animals and open flowers painted in black and reddish-brown. Found at Capua.

7. KALPIS.

   Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character, and with many open flowers. Found at Nola.

8. COLANDER, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apulia.

9. URN, with two closed and two open handles of fantastic animal forms, decorated with red and brown geometrically disposed lines. Found at Canosa

10. SMALL VESSEL, of bird-like shape, with geometrical decorations in red and brown. Found at Canosa.

11 URN, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500-300 B. C.

12. AMPHORA, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (sgraffiti) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

13. BACCHIC AMPHORA. Black and white figures on a red ground. Bacchus and Ariadne between two groups of Mænads. At the back, two persons in a quadriga, followed by an old man bearing a sceptre. A Hoplite stands near the horses. Found at Capua.

14. BACCHIC AMPHORA. Black and white figures on red ground. Hercules fighting with the Nemæa Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are Mænad and a priest of Bacchus. Bought from the Cav. Visconti, in 1836.

15. BACCHIC AMPHORA. Black figures adorned with white and violet tones. Mænad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300-200 B. C.

16. AMPHORA FROM NOLA. Red figures on a black background.

Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the words ΚΑΛΟΣ ΔΙΩΝ "beautiful, or noble Dion" are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.

17. KALPIS. Very fine.

A seated woman (Penelope?) is occupied in taking jewels from a casket which she holds upon her knees. One of her attendants, standing near her, presents a shut casket. A second, robed in an ample peplum stands behind her mistress. Found at Nola.

18. AMPHORA PELICE. Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth, who appears to be making fun of the deformed slave, probably symbolizes the Athenian people. Plutarch; Alcibiades X. Found at Capua.

19 AMPHORA. A Satyr carrying Silenus on his shoulders, followed by another Satyr, who seizes him by the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ. At the back a Satyr. Found at Nola.

20. KYLIX. Inside, a young man lying on a couch holding a Kantharos (the Cup of Bacchus) in his left hand, and raising a Kylix in his right. He is playing a game of Sicilian origin called κότταβος. In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his mistress. Outside, a person holding a lyre, who stands between two draped figures. Same subject at the back. Letters illegible. Found at Capua.

21. SKYPHOS. Two Satyrs and four Mænads painted in silhouette; black, on a red ground. Imitation of the style of the second epoch. Found at Capua.

22. KANTHAROS. Decorated with a wreath of laurel. Found at Capua.

23. OXYBAPHON. A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephebi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia.

24. ŒNOCHOE. Black, with a very lustrous glaze. Found at Nola.

25. SMALL ŒNOCHOE. Cannellated, and covered with a very beautiful black glaze. Found at Cumæ.

26. AMPHORA PELICE. Imitation of the style of the second epoch. Subject: Pasiphae between two bulls. Same subject repeated at back.

FOURTH EPOCH. VASES FROM APULIA, 200-100 B. C.

27. ŒNOCHOE. High handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.

28. ASYBALLOS. Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

29. AMPHORA PELICE. Black. A winged and seated genius is painted upon it. Found at Gnatia.
30. KANTHAROS, with knotted handles. Black and canellated. Decorated with garland and yellow palmettos. Found at Gnatia.
31. ŒNOCHOE. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

32 ARYBALLOS.

Venus seated, caressing a dove. Behind her stands a young man holding a strigil. A young woman offers him a basket of fruit. Two Mænads and a Satyr are painted on the border. Found at Ruvo.

33. KANTHAROS. Bacchus seated, holding the Thyrsus. At the back a running Mænad. Found at Canosa.
34. SMALL URN, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running Mænad. Found at Ruvo.
35. VERY LARGE PATERA with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an Alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries. Found at Ruvo.
36. LARGE PATERA, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted yellowish-white. A wreath of dry leaves and berries surmounts the medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palm leaves Red on black.

57. LARGE KRATER. Dionysus in royal robes, carrying the Thyrsus and the Kantharos. He is preceded by a Satyr holding a lighted torch, and followed by a drunken Mænad and a Satyr. At the back three Ephebi wrapped in their peplums. Found at Ruvo.

38. LARGE AMPHORA, with columnar handles. A woman offers a basket of fruit and wine to two young heroes (the Dioscuri?). The top of the vase is decorated with garlands of ivy, and at the back are three Ephebi wrapped in their mantles. Found at Canosa.

39. AMPHORA. Subject, Bacchus and a Mænad. At the back are two Ephebi. The top is decorated with garlands of ivy.

40. LAMP-SHAPED JAR of black ware. On the top is a genius riding on a panther. Subject in relief.

41. SMALL KANTHAROS. Imitation of the style of the second epoch.

Other vases not classified are—

42. SKYPHOS. Black with red lines around the upper part and ornaments at base.

43. KANTHAROS. Apulian. (Like No. 33 found at Canosa.) On one side Mercury is represented, on the other Minerva.

44. SKYPHOS. (Like No. 21 found at Capua.)

45. SMALL APULIAN AMPHORA. Black ornaments on a red ground.

46. ANOTHER. Black figures and ornaments on a yellowish ground. A quadriga.

47. ANOTHER similar.

48. PROCHOOS. Apulian. White, yellow, and red ornaments on a black ground.

49. CUP, with two handles. Decorated with laurel leaves. Red on black.

50. A ROUND JAR, of brown terra cotta, with a cover. The ornaments upon it are rudely scratched with a sharp point. (Sgraffito.)

51. KYLIX. Black.

52. AMPHORA. Asiatic. The Assyrian ornaments are painted in pale red on yellow clay.

53. APULIAN AMPHORA, OR VASE A TROMBA. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman holds a mirror in her left hand into which a flying genius looks.

Nos. 60–67 *are loaned by Mr. G. W. Wales.*

60. SMALL FICTILE VASE of black ware, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.

61. SMALL AMPHORA. Second period. Figures black on a red ground. Bacchic subject.

62. SMALL LEKYTHOS. Subject, Bacchus in a chariot, preceded by a Faun. Figures black on a red ground. Second style.

63. SMALL LEKYTHOS. Subject, a Faun and a Mænad.

64. SMALL JAR of elegant form, with knotted handle and ribbed body, once gilded.

65 and 66. TWO KRATERS. Apulian. Red figures on a black ground. Laurel wreaths under the rim.

67. LARGE ŒNOCHOE. Red figures on a black ground. Bacchus with Thyrsus and Kantharos standing before a goddess (Athena) and a woman dancing.

68. ARCHAIC GREEK ŒNOCHOE. Black. Two warriors fighting are painted in black upon a yellowish-white background upon the front. *Loaned by Mr. C. C. Perkins.*

CASE F.

GREEK VASES AND ORIENTAL. *Lent by Dr. W. S. Bigelow.*

CASE G.

Twenty-three TANAGRA STATUETTES. Gift of Thomas G. Appleton. These charming figures, found at Tanagra, Bœotia, date from near the best period of Grecian art.

CASE H.

TWO SMALL GREEK AMPHORÆ, of opaque colored glass Presented by Mr. Edward Austin.

Several fragments of ANTIQUE COLORED GLASS, brought from Rome. *Lent by Mr. Gaffield.*

CASE I.

CASTS FROM ANTIQUE BRONZES, FROM THE PORTLAND VASE, AND FROM TERRA COTTAS FOUND AT ATHENS.

THE DANCING FAUN, a bronze, found in the so-called House of the Faun at Pompeii, now in the National Museum at Naples.

DIOGENES. A most characteristic and admirable statuette from the Villa Albani. As it is in Carrara (Luni) marble, it cannot have been sculptured before the days of Augustus; but the original probably belonged to the time of Alexander the Great. Diogenes, who was called "the celestial dog" by his disciples, is here accompanied by a dog, the popular symbol of the Cynics.

HERCULES, a very fine bronze statuette at the Villa Albani, which appears to be a reduction of Glycon's famous statue at Naples, called the Farnese Hercules. The name of Glycon, of Athens, who was a follower and imitator of Lysippus, is inscribed upon the plinth of the Farnese Hercules in letters which belong to the early period of the Roman Empire (*Brunn*, Vol. I. p. 549), but the statuette has no inscription, and is purer in style than the statue, which Otto Jahn believed to be a copy of an original by Glycon. The type of Hercules was, however, fixed by Lysippus, and both the statuette and the statue, though more exaggerated in muscular development, are probably repetitions of a famous original by that sculptor.

HERCULES. Bronze statuette from the British Museum. The last labor imposed on Hercules by order of Eurystheus was that of carrying away the golden apples which grew on a tree in the garden of the Hesperides, under the guard of a sleepless serpent. The demigod is here represented after the successful accomplishment of his enterprise with the apples in his hand.

Forty-three casts from antique terra-cottas in the Museum of the Archæological Society at Athens.

HALL.—First Floor.

MARBLES.

Orpheus. By Thomas G. Crawford. *Athenæum.*

The First Inspirations of Columbus. By Giulio Monteverde, of Genoa. Presented by A. P. Chamberlaine.

Head of St. Stephen, in granite. Dr. W. Rimmer. Bequest of Stephen H. Perkins.

Sarcophagus of the third or fourth century of our era, covered with reliefs representing agricultural scenes. The panther, emblem of Bacchus, may allude to the vintage ; the plough to Ceres, Goddess of Agriculture. The property of Mr. Addison Childs.

60 Fragments, consisting of torsos, heads, feet, hands, inscriptions, etc., antique and mediæval, purchased at Rome and set in the wall after the Roman fashion. Presented by C. C. Perkins.

Hagar and Ishmael. By Alessandro F. Cavazza, of Modena. (For sale.)

Carthaginian Girl. Richard S. Greenough. Gift of Miss Joy. *Athenæum.*

Will-o'-the-Wisp. Harriet Hosmer. *Mrs. Chas. J. Pane.*

Copy of the Venus de Medici. *Athenæum.*

Hebe and Ganymede. By T. G. Crawford. Presented by C. C. Perkins.

Bust of Beethoven, with decorative bracket (Jupiter Tonans). By W. Matthiæ, a pupil of Thorwaldsen. Gift of Mrs. W. A. Tappan.

Bust of Chas. Sumner. By T. G. Crawford. Sumner bequest.

Landing of Staircase.

Cast of the Ariadne, of the Vatican Gallery, to which it was added by Pope Julius II before 1513. It was long supposed to be a statue of Cleopatra, the bracelet (ophis) upon the upper part of the left arm having been mistaken for the asp, with which she put an end to her life, but it probably represents Ariadne abandoned by Theseus at Naxos, at the moment when Bacchus, seeing her asleep, became enamored of her charms. It is probably a copy from a Greek original, not earlier than the fourth century B. C. The nose, the upper lip, and several of the fingers are modern. Sumner bequest.

Marble Bust of Raphael. } *Athenæum.* Gift of T. H.
Marble Bust of Rubens. } Perkins.

Second Floor.

Virgil and Dante. Half figures in Bronze. By Henri de Triqueti. Presented to the Museum by his daughter, Mrs. Edwd. Lee Childe.

Cast of the Second Bronze Gate at the Baptistery at Florence. Lorenzo Ghiberti. 15th century.